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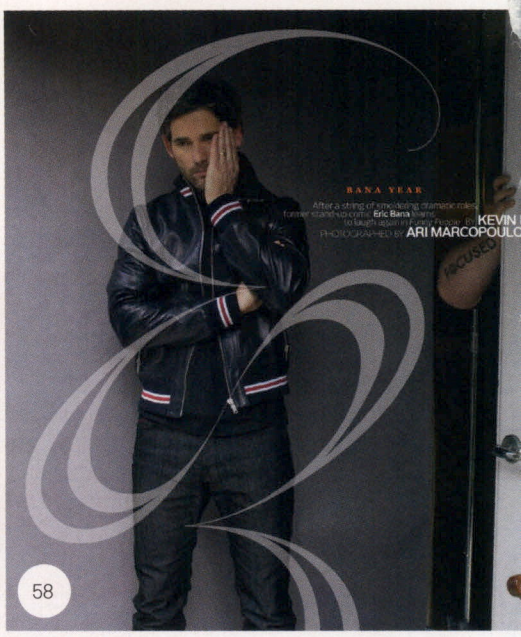

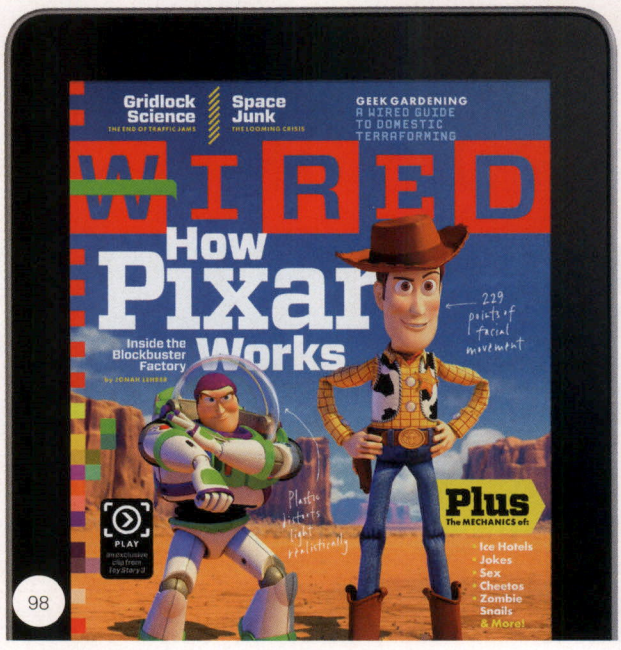

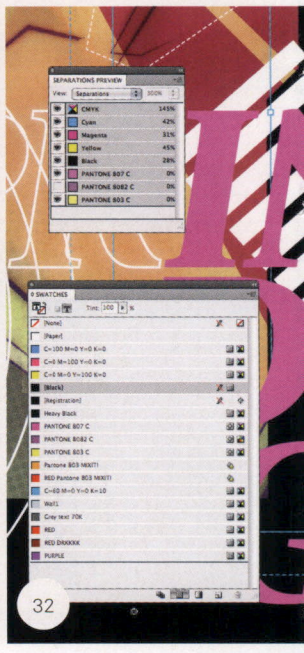

Welcome to the second instalment in our series of Pro Software Skills specials. The first one, dedicated to Photoshop, should still be on sale – and over the following months we'll be adding 116-page guides to Illustrator and After Effects to the mix, completing the four-part set. These guides are all about sharpening your existing design skills and picking up invaluable time-saving tricks to make you more efficient as a pro designer.

For many print designers, InDesign is an absolutely core part of the daily workflow –but however familiar you are with the software, there are always new ways to streamline your process and make the repetitive tasks run much more smoothly, freeing up more time to focus on the creative part.

So whether you spend your working day laying out newspapers, magazines, brochures or reports – or are exploiting CS5.5's digital publishing capabilities and designing for iPad – you'll find plenty of expert advice for getting more from InDesign at every stage of the production process.

In our Pro Guides series, kicking off the issue on page 8, we explore how you can get more from the fundamentals of grids and type; achieve consistency and save time using style sheets, templates and libraries; smooth out any preflighting headaches; and finally tackle digital publishing. You'll also find 150 tips to refine your design skills across print and digital media.

Enjoy the issue, and please get in touch with us using the contact details below if this guide has had an impact on your daily InDesign work...

The Computer Arts team
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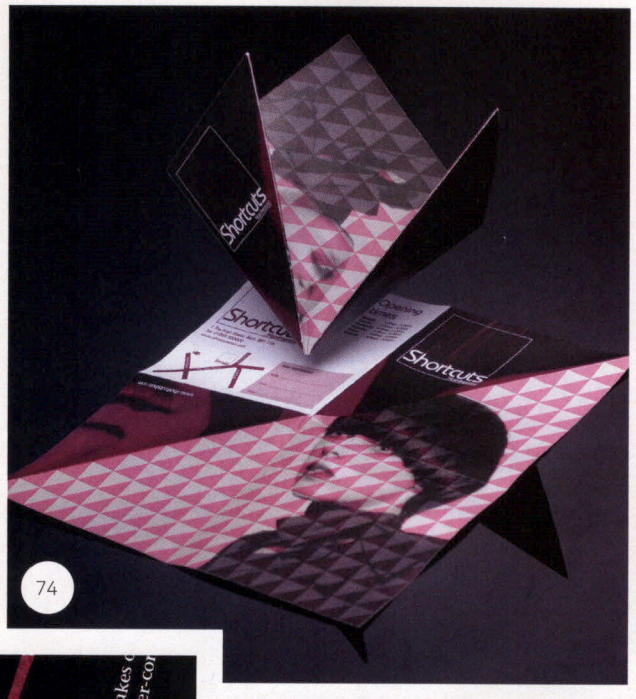

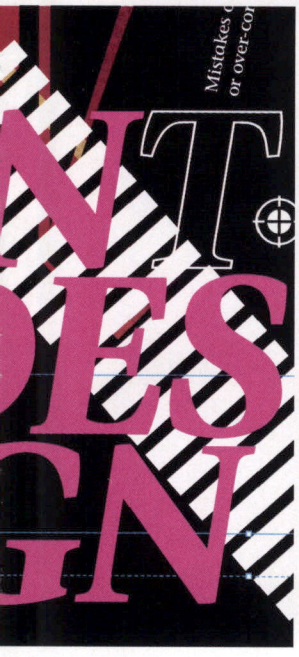

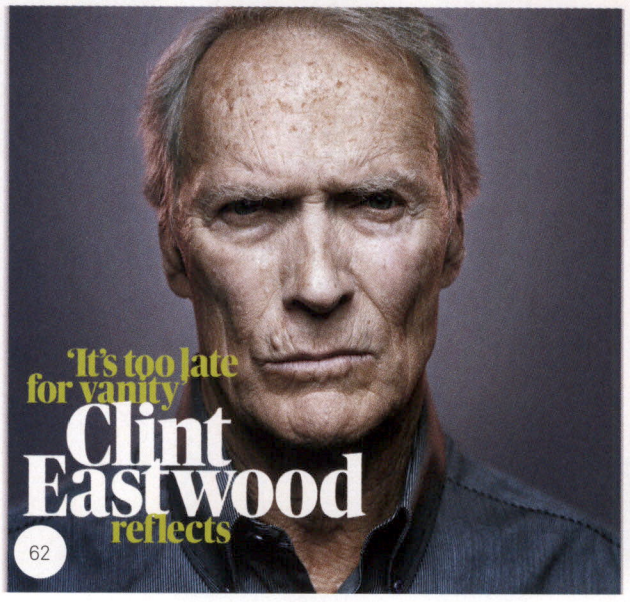

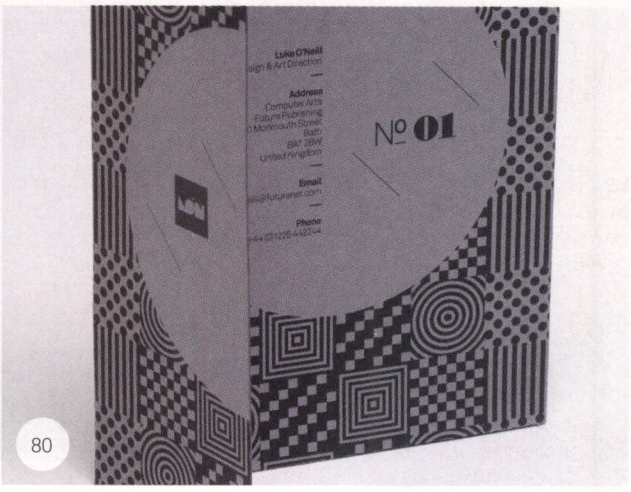

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CREDITS

Editorial design maestros, print pioneers and the creators of the world's most forward-thinking digital magazines. Meet the people behind *Pro Software Skills: InDesign*

Mark Porter
Now heading up his own studio, the Black Pencil-winning former creative director of *The Guardian* shares his years of editorial design experience in our lead profile, which starts on page 62.

Scott Dadich
Creative director of *Wired* magazine for five years, and now spearheading Condé Nast's digital publishing operation, Dadich gives his world-class insights into the art of designing for iPad on page 98.

Pentagram
Angus Hyland, Domenic Lippa and their teams at the London arm of arguably the world's most iconic graphic design studio discuss a selection of their recent print design projects on page 84.

Nathalie Kirsheh
A multi-award-winning art director and serving President of the Society of Publication Design, Kirsheh shares her pro technique for blending full-bleed photography with custom type for a feature opener.

Falko Ohlmer
Opening each of the '50 tips' features in *Pro Software Skills: InDesign* are stunning illustrations from this Hamburg-based creative. The first piece accompanies our editorial design tips, starting on page 52.

Margaret Swart
Swart worked as senior art director of *Wired* before leaving to focus full-time on digital publishing projects from her base in San Francisco. She provides her professional input for our tips on page 90.

Jeff Knowles
Former senior designer at Brody's Research Studios – and now running his own studio, The Planning Unit – Knowles is one of the many industry pros to provide advice for our tips features.

David Donaghy
Having worked fitting streams of copy into a tight grid while art editing *Time Out Dubai*, Donaghy was perfect to provide his expertise on templates and libraries for our pro guide, which starts on page 26.

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Future Publishing Ltd, 30 Monmouth Street, Bath BA1 2BW
Phone 01225 442 244 **Fax** 01225 732 275
Email computerarts@futurenet.com
Web www.computerarts.co.uk

Editorial

Nick Carson Editor
nick.carson@futurenet.com
Luke O'Neill Art editor
luke.oneill@futurenet.com
Jessica Bateman Production assistant
jessica.bateman@futurenet.com
Jim McCauley Online editor
jim.mccauley@futurenet.com
Jeremy Ford New media editor
jeremy.ford@futurenet.com

Contributors

Rob Carney, Charlie Coles, Tom Dennis, David Donaghy, Jack Featherstone, Jo Gulliver, Natalie Kirsheh, Victor Krummenacher, Rebecca Muirhead, Falko Ohlmer, Julia Sager, Paul Tysall

Cover and text printer William Gibbons
Paper Graphocote 80gsm text
Cover Precision Special Gloss FSC Certified 250gsm
Typeface Akkurat

Steve Jarratt Group senior editor
Robin Abbott Creative director
Jim Douglas Editorial director

Advertising 0207 042 4122

Nick Weatherall Ad sales director
nick.weatherall@futurenet.com
Ricardo Sidoli Account sales manager
ricardo.sidoli@futurenet.com
Ross Arthurs Senior sales executive
ross.arthurs@futurenet.com
Laura Watson Senior sales executive
laura.watson@futurenet.com
Malcolm Stoodley London sales director
malcolm.stoodley@futurenet.com

Marketing

Emma Kershaw Campaign manager
emma.kershaw@futurenet.com
Joanne White Marketing executive
joanne.white@futurenet.com
Zoe Dando Brand manager
zoe.dando@futurenet.com

Print & Production

Vivienne Turner Production co-ordinator
Nola Cokely Ad production manager

Circulation

Joanne Coppin Marketing portfolio manager
joanne.coppin@futurenet.com
Chris Day Direct marketing executive
chris.day@futurenet.com
Stuart Brown Trade marketing manager
stuart.brown@futurenet.com
Richard Jefferies International account manager
richard.jefferies@futurenet.com

Licensing

Tim Hudson International licensing director
tim.hudson@futurenet.com

Future Publishing Limited

Fiona Tully Publisher
Matt Pierce Group publisher
Stuart Anderton Group Publishing director
Mark Wood Chief executive

Subscriptions

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Chief Executive Stevie Spring
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Group Finance Director John Bowman
Tel +44 (0)207 042 4000 (London)
Tel +44 (0)1225 442 244 (Bath)

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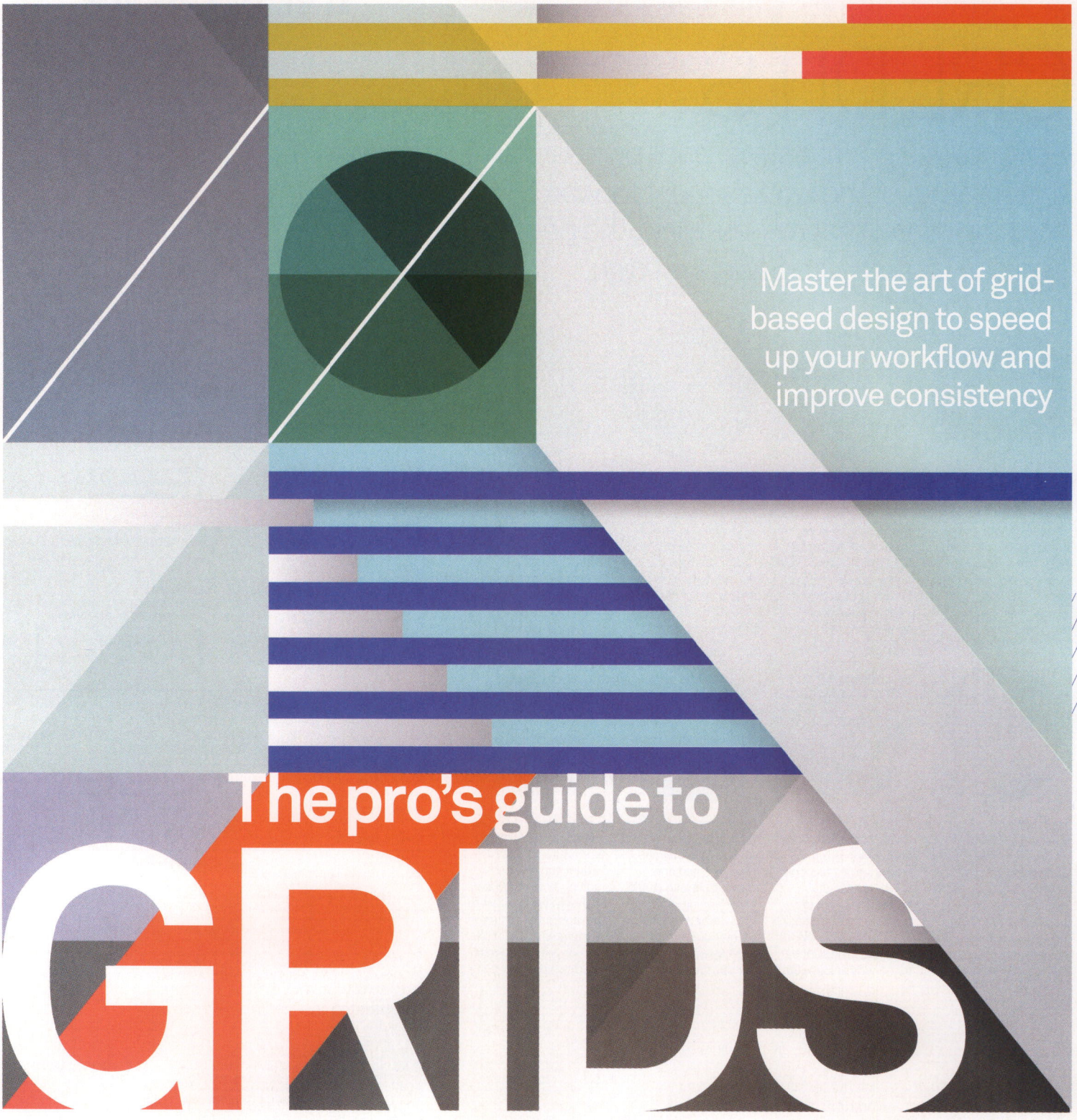
THE PRO'S GUIDE

However you use InDesign in your work, here's how to make its features work harder for you

THE PRO'S GUIDE TO GRIDS
This page: Create more accurate grids using InDesign to improve consistency and speed up your project workflow

THE PRO'S GUIDE TO TYPE
Page 14: Get more from InDesign's suite of type tools to achieve the maximum impact from one of the most essential elements of design

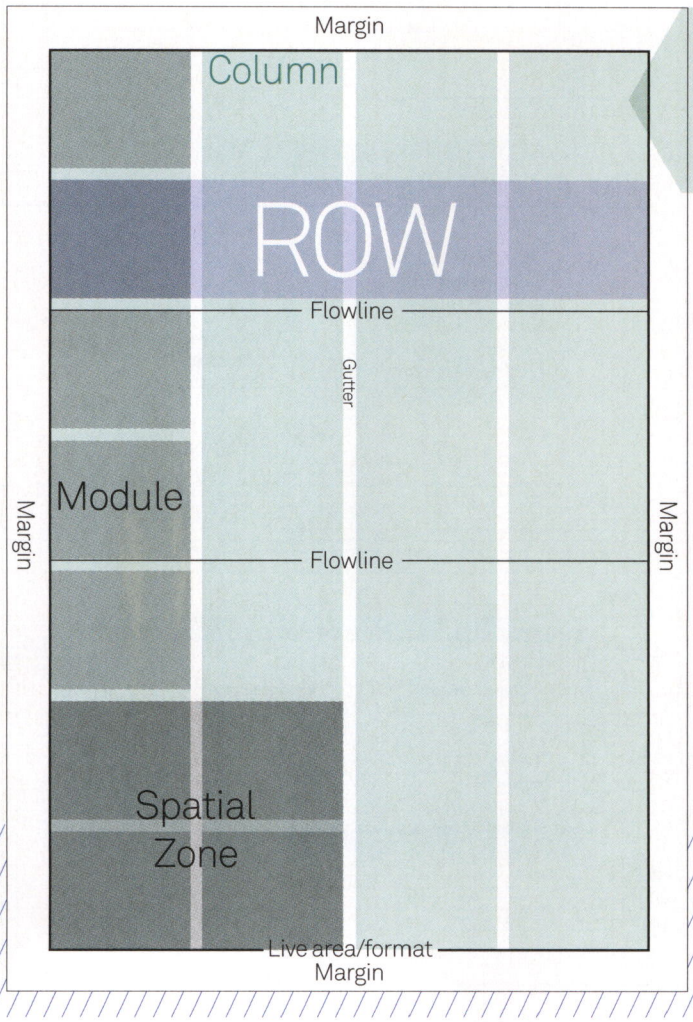


THE PRO'S GUIDE TO STYLES
Page 20: Speed up your workflow by creating style sheets, potentially shaving hours off your projects

THE PRO'S GUIDE TO TEMPLATES
Page 26: Cut down on repetitive tasks and give yourself more time to be creative with InDesign templates and libraries

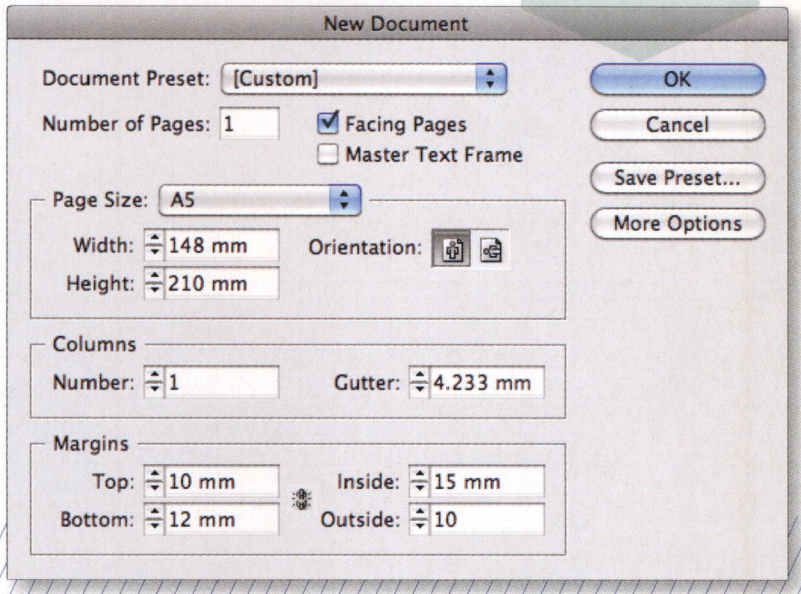
THE PRO'S GUIDE TO PRINT PREP
Page 32: Minimise the risk of errors in print work and save your money, time and, of course, reputation

THE PRO'S GUIDE TO DIGITAL PUBLISHING
Page 38: Make the move from print to digital with our essential introduction to the brave new world of tablet design



This useful at-a-glance **guide to grids** clearly breaks down all the components you need to create a grid of any kind for your projects

In the **New Document dialogue box**, create your page's live area and add margins in order to create a basic single column grid



Whatever kind of design you're working on, creating an InDesign grid is a great starting point. Not only can grids speed up the process by setting in place clear guidelines, they're particularly useful when creating multi-page documents where consistency is key. Grids can be just about any shape or size but for print work they'll usually follow one of three basic structures: single column; column and modular. There's also a fourth option – hierarchical grids – although these are more often used in web design. Once you've mastered these basics you can begin to make your grids as complex or as simple as the job in hand requires.

Single column grids, which are also called block grids or manuscript grids, are mainly used for publications such as books and essays which have smaller format sizes. They are best suited to continuous blocks of text and large images that fill all of the live area or a whole page bleed.

Column grids, as the name suggests, are built up by a series of columns. They are used in magazines, newspapers, books or any publication where the text isn't continuous or in situations where you have a number of different elements working together at once. They are particularly useful for layouts that need to be flexible, as the more columns you have the more flexible the structure becomes.

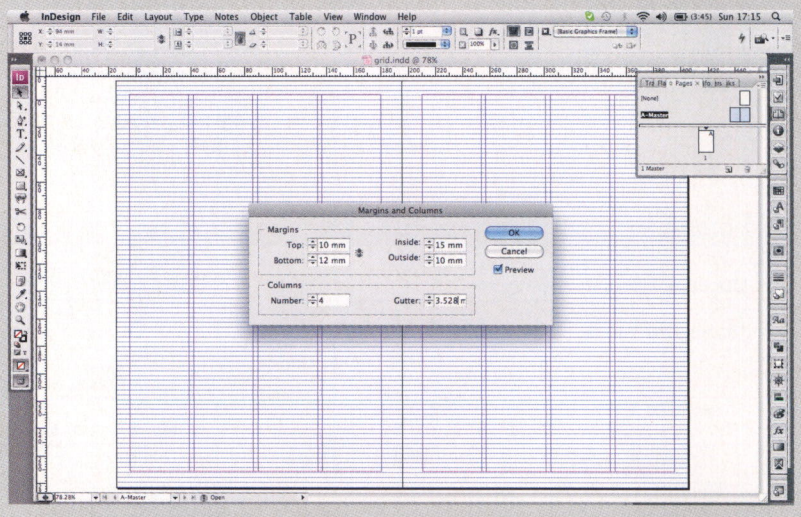
Modular grids are used when you have a more complex layout to contend with, for larger formats or when you need to fit in large amounts of information. The page is divided both vertically and horizontally to create rows and columns, which in turn create modules. Groups of modules together create spatial zones that determine the placement of text and the positioning of images.

The grids are easy to set up in InDesign and all offer different benefits for different job requirements. A grid shouldn't be seen as a restrictive, rigid device – it should be a helpful tool that aids the consistency and flow of your layout. It should only be used as a guide and it's up to you, as the designer, to decide how and when to break it.

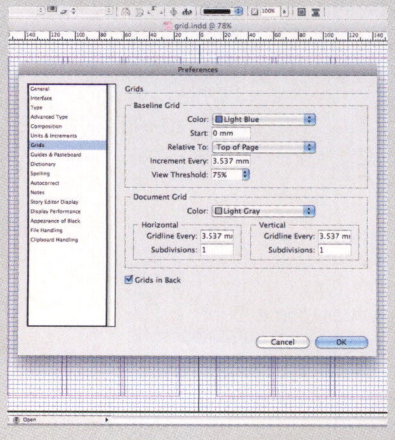
The simplest and easiest grid to create is the single column. This structure also becomes the basis for all other grid types. How you create your grid is firstly decided by your page size and secondly by your chosen font point size and leading. The live →

Create an accurate mathematical grid

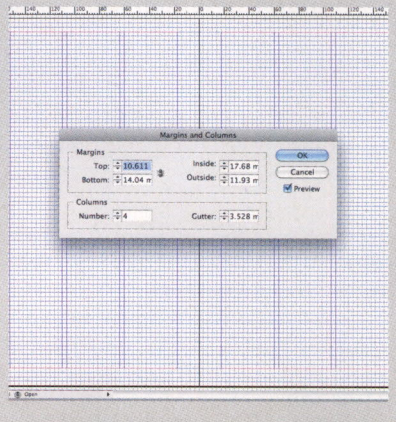
For maximum control over your design, this is a highly effective way to establish a complex grid



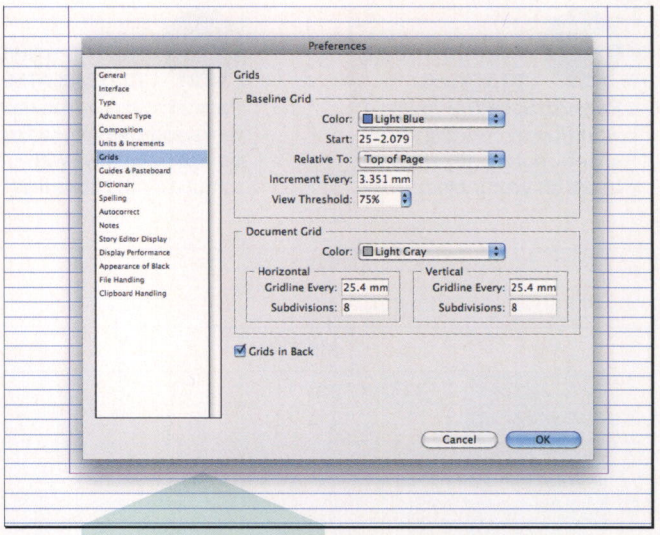
01 Start with a basic four-column grid with a baseline and gutter set to 10pt or 3.528mm, and margins set at 10mm for the top, 12mm for the bottom, 15mm for the inside and 10mm for the outside. Count the amount of full text lines and divide this by your page height – in this case A4, or 297mm – and round up your figure. This baseline grid measurement runs neatly to the edges of your page.



02 View your document grid (Ctrl/Cmd+') and move your x ruler axis to the central join of the spread. Open the Grids dialogue (InDesign>Preferences) and set the start point at zero. Enter your baseline grid measurement (from step 1) in the Increment Every field, and the Horizontal and Vertical document grid fields so the two match perfectly. Set the subdivisons to '1' and hit 'OK'.

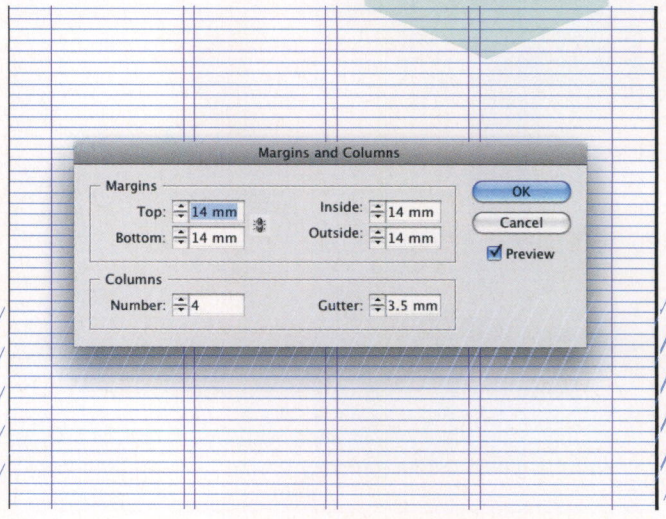


03 Next, line up your grid with the document grid perfectly by making sure you have only whole grid squares in each column. The simplest way of doing this is to measure the gaps between the document grid and margin line, and use these measurements to adjust the values in your margin fields. Make additional adjustments to the grid square size if the columns don't line up correctly.



Set up your document's **baseline grid** in order to align your body copy. Adjust this figure to match your chosen body font's leading

In the **Margins and Columns** dialogue box, establish the number and size of columns that you wish to apply to your grid



→ area of the page is created by adding margins, which is easily done in the New Page dialogue when you create a new document. You can make adjustments to the margins later on by selecting Layout>Margins and Columns.

Next you need to create your baseline grid. This is a horizontal guide that works as a visual aid for aligning your body copy, as well as the majority of other elements on the page. It helps maintain consistency in copy positioning throughout the document, creating clean visual lines across spreads. A rough rule of thumb is that the gutter should be double the width of the baseline grid, and the outer margins should be double the gutter.

The size of your baseline grid depends on the leading that's required for your body copy – different fonts need different leading according to their x-height. If you find you need to adjust your current baseline grid, simply go to InDesign>Preferences> Grids, and in the dialogue box you will find all the options you need to make changes according to your page and font requirements.

With your baseline grid visible, you need to adjust its starting point and align it with the bottom margin by entering the

5 quick tips

1/ Use layers

When working on a complex grid that uses ruler guides alongside the baseline grid, try adding the guides for different parts of the grid to different layers in your Layer palette. This enables you to lock layers and select different guides to turn on and off, keeping the page less cluttered and ensuring you have all the information to hand when you need it.

2/ Visible grids

Add another dimension to your grids by creating a visible grid. You'll find this is particularly useful for a brand guideline document or for advising other people working on the document. Create the visible grid using the Line tool and frame and place them on a non-printing layer. It's a great way to add information without the worry that it'll be printed.

3/ Add extra info

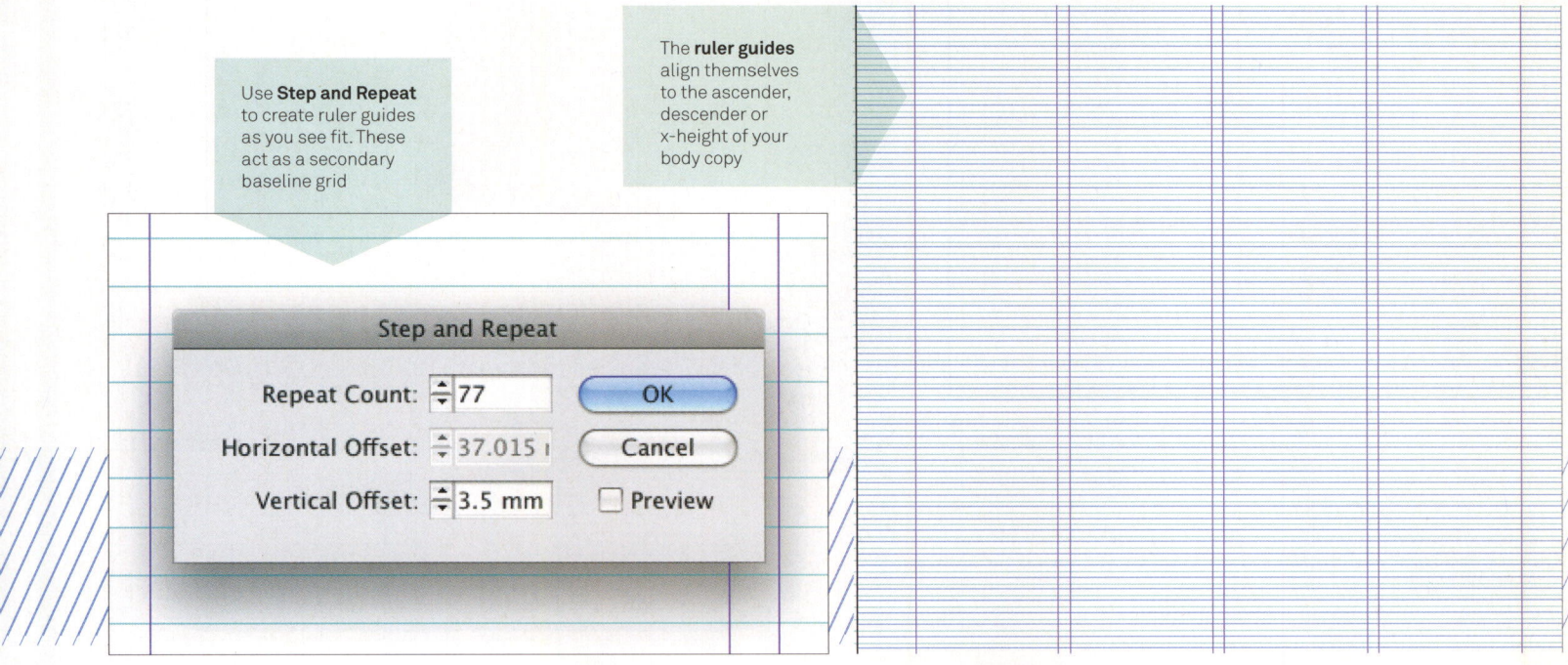
Adding folios, headers and marks while you're at the stage of creating a grid will help ensure consistency from page to page. It's also a good idea to consider them early on in the process as your margin sizes will need to be large enough to accommodate this secondary information.

4/ Master pages

When making any adjustment to your grids, remember to apply them to the master pages so that any changes made will be automatically added throughout the document. If you have different grids working throughout one document then you can create additional master pages to add this information to.

5/ Adjust baseline

On a layout that needs different hierarchies of text, such as 12pt crosshead on 10pt grid, locking all your content to the baseline may not work. Adjust the baseline grid to half your leading size to allow for the difference in font size. Check your body copy all locks to the same baseline.


Use **Step and Repeat** to create ruler guides as you see fit. These act as a secondary baseline grid
The **ruler guides** align themselves to the ascender, descender or x-height of your body copy
Step and Repeat
Repeat Count: 77
Horizontal Offset: 37.015
Vertical Offset: 3.5 mm
OK
Cancel
Preview

required measurement in the Start field. A quick and easy way to obtain the required measurement is to draw a box from the bottom margin to the nearest baseline and subtract this from the current start measurement.

Once you're comfortable with producing basic single column grids you can go on to create a multiple column grid by increasing the columns in the Margins and Columns panel found under the Layout menu. The more columns you add, the more flexible your grid will become. Remember, you don't have to stick rigidly to each column, you can flow text over multiple columns to create some variety.

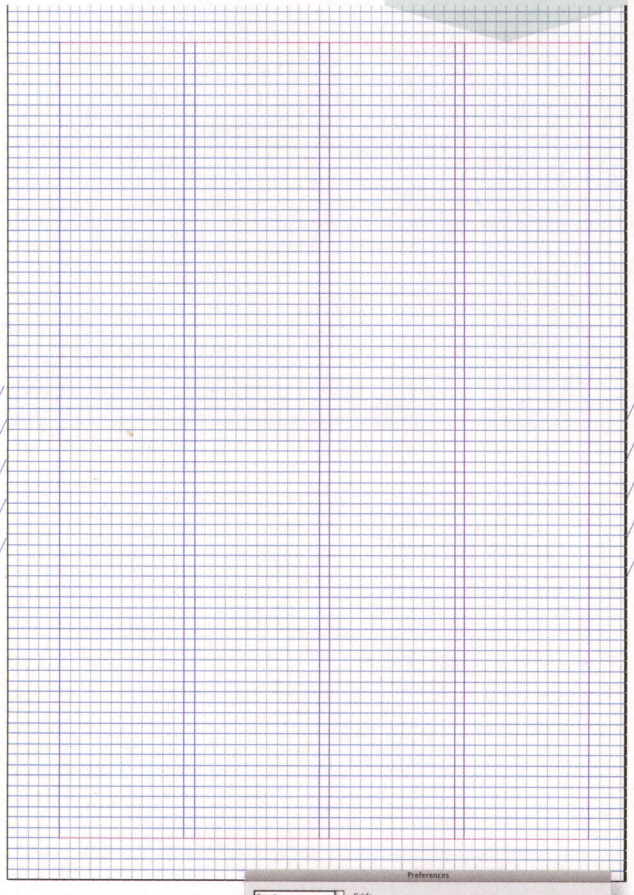
Ruler guides can be very useful for creating a secondary baseline grid that aligns with the ascender, descender or x-height of the body copy, which is handy for lining up images. To create the grid first drag a ruler guide in to the desired position, then with the guide selected go to Edit>Step and Repeat (shortcut: Alt, Ctrl/Cmd +U), enter the required repeat count in the field, your desired baseline amount and the offset (the leading in the other field) and then hit 'OK'.

The most complicated grid system is the modular, which is broken up both horizontally and vertically by consistent flowlines. In order to create this type of grid in InDesign, you will need to place horizontal ruler guidelines on an already created column grid. The horizontal guides should be placed in relation to the baseline grid.

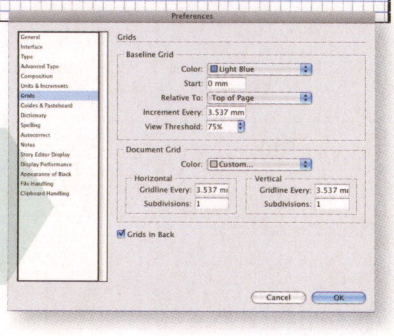
For the grid to work effectively, the number of text lines in a full column needs to be equally divisible into the number of rows. For example, a column with 76 lines of text divides easily into seven horizontal modules with ten lines each, with a baseline space between every module. The gutter is set at the same size as the leading, so the spacing around each module is equal. The modules can be flexible in height to meet the content requirements, providing they are equal in size and work within the format.

An even more effective system is to create a grid based on multiples of your baseline and use the document grid in conjunction with the baseline, margins and columns. This takes some mathematical planning but the time it saves through streamlining your workflow makes it worthwhile. For an example →

Your **document grid** shows your margins and columns as well as the baseline and any ruler guides



Using **Preferences**, you can adjust your document grid to match your chosen font's leading

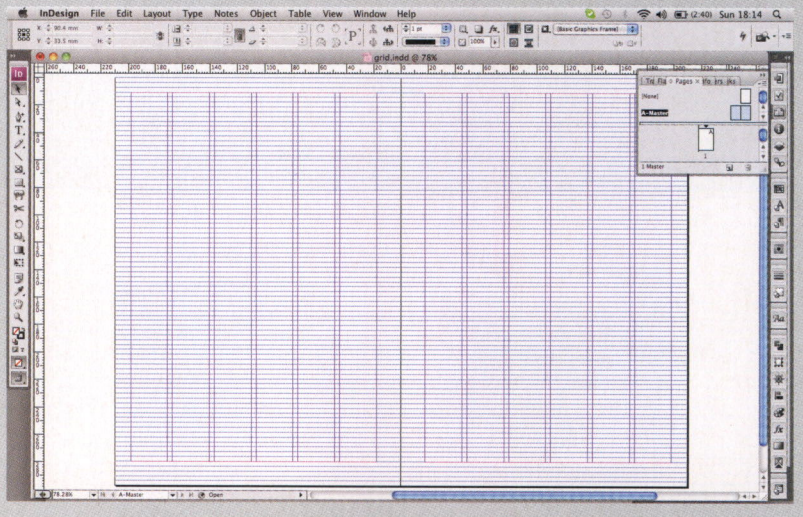


→ of this at work, see our walkthrough opposite on page 10. You can use this technique and apply the baseline grid to fit the page, or just use the standard format where this level of mathematical precision isn't quite so important.

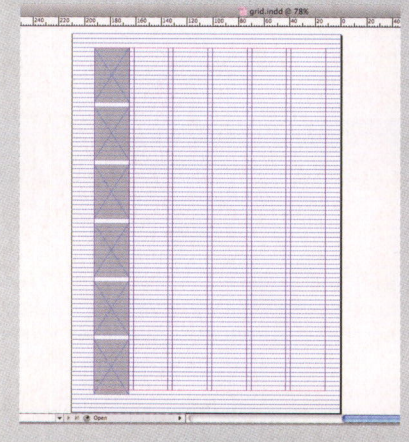
The single-most important thing to remember when creating your grid is that the content should dictate the grid structure, and not the other way round. You should view your grid as a device that helps to aid the design process, creating clarity in your layout and helping to communicate its content effectively.

Design a modular grid with ease

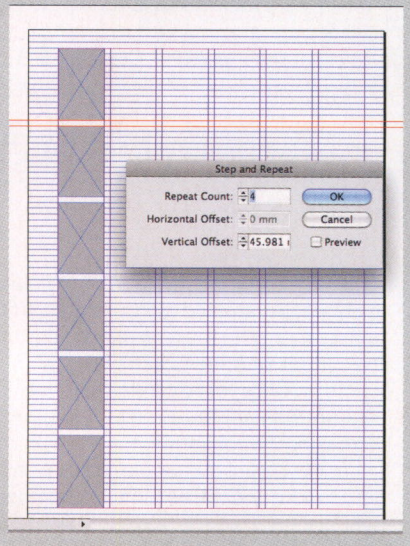
When designing complex layouts that juggle various types of content, this is the best type of grid by far



01 Using the mathematical grid you created in the previous tutorial, increase the columns to six via the Margins and Columns panel. Draw a box to measure out the rough size of one module. Repeat this for the length of one column on the page, leaving a baseline space between each.



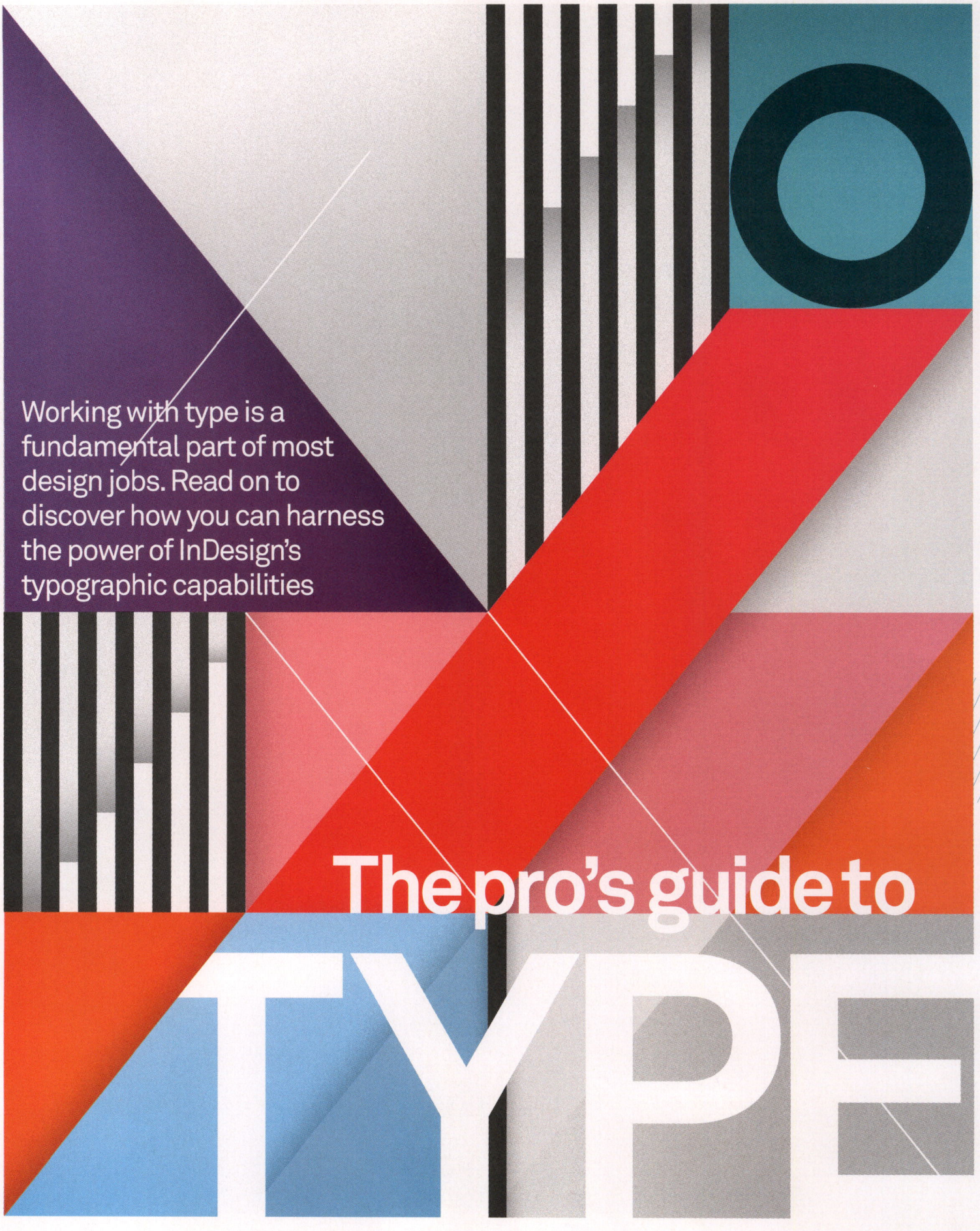
02 Adjust the baseline grid so all the modules fit the format. Drag two ruler guides to mark the negative space between two modules, aligning them with the baseline grid. With the ruler guide selected, open the Step and Repeat dialogue box found under the Edit menu. Enter the required measurement in the field, the height of one module and the negative space in the Vertical offset (in this case 45.981mm) and four in the repeat count.



03 Select all of the horizontal ruler guides you just created and add them to a new layer in your Layer palette called Modular Grid Created. Then lock the guide and layer so there is no chance of accidentally deleting them. Finally, delete the boxes you initially used for setting up the grid.

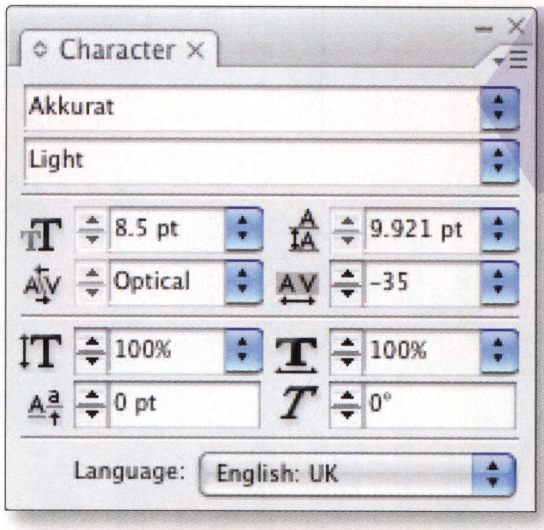
Need to hone your skills?

computer arts



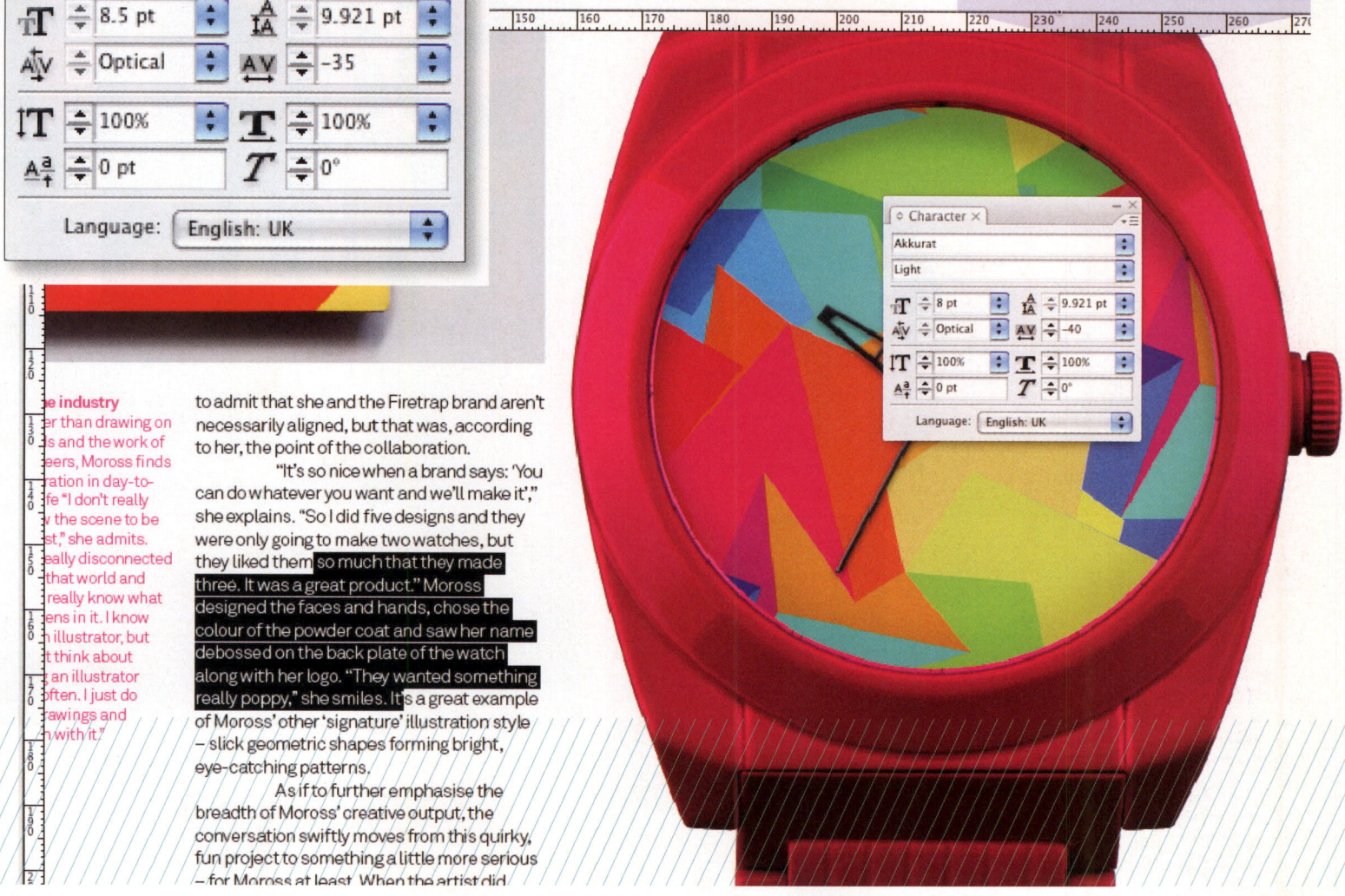
Working with type is a fundamental part of most design jobs. Read on to discover how you can harness the power of InDesign's typographic capabilities

The pro's guide to TYPE



The **Character palette** is where you'll make most of your typographic decisions when using InDesign

Particular attention should be paid when first setting the **body copy** of a new document, as this can affect the overall tone, look and legibility of the typography and the design job as a whole



e industry
er than drawing on
s and the work of
eers, Moross finds
ation in day-to-
fe "I don't really
the scene to be
st," she admits.
eally disconnected
that world and
really know what
ens in it. I know
illustrator, but
t think about
an illustrator
ften. I just do
awings and
with it."

to admit that she and the Firetrap brand aren't necessarily aligned, but that was, according to her, the point of the collaboration.

"It's so nice when a brand says: 'You can do whatever you want and we'll make it'," she explains. "So I did five designs and they were only going to make two watches, but they liked them so much that they made three. It was a great product." Moross designed the faces and hands, chose the colour of the powder coat and saw her name debossed on the back plate of the watch along with her logo. "They wanted something really poppy," she smiles. It's a great example of Moross' other 'signature' illustration style – slick geometric shapes forming bright, eye-catching patterns.

As if to further emphasise the breadth of Moross' creative output, the conversation swiftly moves from this quirky, fun project to something a little more serious – for Moross at least. When the artist did

Typography and the relationship between type and imagery lie at the heart of graphic design. The actual definition of typography may differ depending on who you ask, but throughout this guide we'll take it to mean the structure and arrangement of type and language to convey a meaning, rather than the actual design of characters and letterforms – in itself a separate discipline.

Where once the setting and arrangement of type was predominantly a mechanical craft, the dawn of the Apple Mac followed by the so-called 'desktop publishing revolution' changed all that, enabling everyone to grow accustomed to using fonts and working with type. As with anything though, the output derived from the use of any software is only ever as good as the practitioner using it and, in the hands of designers, InDesign has fast become the industry standard for page layout and precise use of typography.

The typographic choices made by a designer will vary depending on their individual tastes and the appropriateness for the brief or job in hand. Sometimes the use of type within a design may take a backseat, while on other occasions it may need to be the dominant aspect, thus becoming the design itself. This isn't a guide for teaching you how to design or make typographic choices but more for explaining the inner workings of InDesign's type functions, equipping you with much more time to make those decisions.

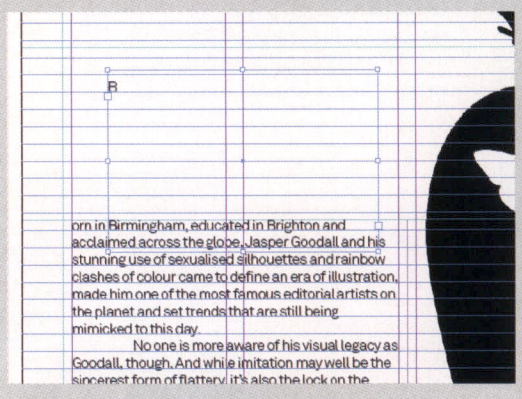
Let's start by looking at the Character palette, which can be found by selecting Window>Type and Tables, by pressing Ctrl/Cmd+T, or simply by selecting the Type tool (T) and then navigating to the A in InDesign's top bar. The Character palette is where you'll make most of your typographic decisions: weight, size and so on. If you're approaching a job in the right way, the decisions you make here will inform the baseline grid that you set up and, on a fundamental level, the overall design itself.

The basic options within the Character palette are fairly self-explanatory, such as the font you choose, its weight and size. Selecting kerning, tracking and leading is a little more complicated, but understanding these options is key to any successful typographic design. On a basic level kerning refers to the space between individual letterforms, whereas tracking refers to the overall spacing between groups of words and passages of text.

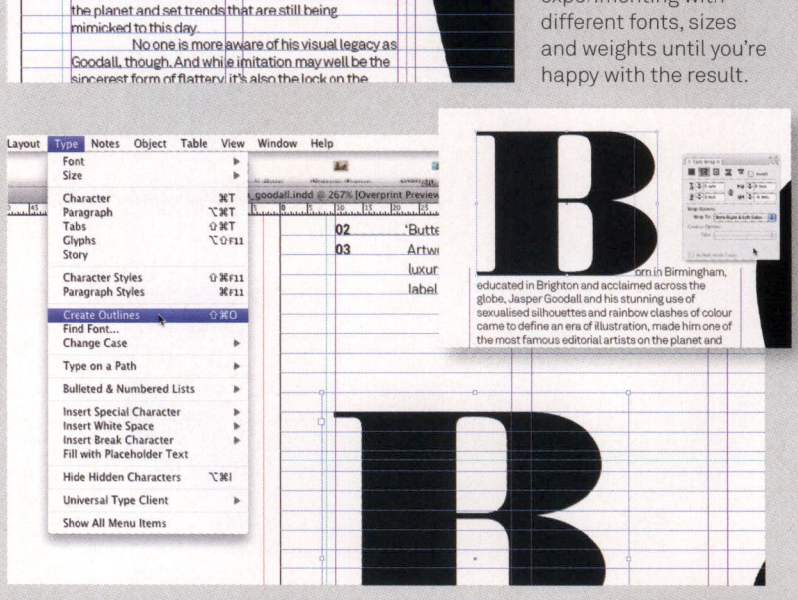
Setting the kerning mode to Metrics will tell InDesign to rely on the built-in kerning pairs of the individual font, whereas with Optical kerning the software determines the spacing based on the individual shapes of the characters. Metrics may be a preferable option if you're using one classic font with good →

Create a decorative custom drop-cap

Give the reader an entry point with this magazine design classic


orn in Birmingham, educated in Brighton and acclaimed across the globe, Jasper Goodall and his stunning use of sexualised silhouettes and rainbow clashes of colour came to define an era of illustration, made him one of the most famous editorial artists on the planet and set trends that are still being mimicked to this day.
No one is more aware of his visual legacy as Goodall, though. And while imitation may well be the sincerest form of flattery, it's also the lock on the

01____ For what we want to achieve here we're going to ignore InDesign's drop-cap options and create our own. Select the first letter of the body text, copy it, paste it into a new text frame and delete the original one. Now try experimenting with different fonts, sizes and weights until you're happy with the result.



02____ Once you're satisfied with the font choice you'll need to make the character an object. Do this by going to the Type menu and selecting 'Create Outlines'. Now position the outlined drop-cap on the first baseline that the body copy sits on and apply a text wrap to it to knock the body copy over. You may need to adjust the right offset options to avoid an unsightly gap between the drop-cap and start of the body copy.

orn in Birmingham, educated in Brighton and acclaimed across the globe, Jasper Goodall and his stunning use of sexualised silhouettes and rainbow clashes of colour came to define an era of illustration, made him one of the most famous editorial artists on the planet and set trends that are still being mimicked to this day.
No one is more aware of his visual legacy as Goodall, though. And while imitation may well be the

03____ You may be happy with how the drop-cap looks as it is but to add a bit of flair we're going to drop an image into the letter. Select an image from your archive or create a new one. If the image is greyscale then ensure that your drop character has no colour assigned to it in the Swatches palette. Now simply hit Ctrl/Cmd+D to place the image and, using the Direct Selection tool, resize and position it until you're happy with the results.

Santtu
Musto
Currently enjoying huge su
designer and illustrator talks to Cha
his extraordinary and experimental 3
Originally from Finland, Santtu Mustonen lives and works in the Netherlands, where he creates bold, colourful 3D illustrations and animations. Despite the fact that his final illustrations are created digitally, Mustonen always aims for his images to have a strong organic feel to them. They often start life as painted illustrations and hand-crafted textures combined with found objects and patterns.
"I always build up shapes from painted patterns that I've scanned into
For Mustonen
is simply a tool used to c
handmade and found o
an image. However, as h
three-dimensional softw
huge amount of experim
imagery provides new te
ways of doing things. Yo
something completely d
an easier way than ever,
"Still, the mos
to remember is that eve

In the above example the **Kerning drop-down menu** in the Character palette is blank as the headline has been manually kerned

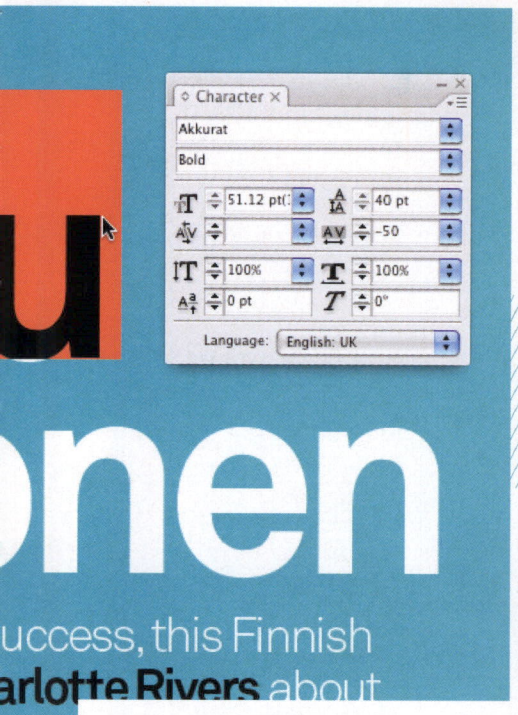
→ kerning pairs within your body copy, but if you're using a number of different fonts then you may want to choose Optical. This should ensure that the overall spacing and feel of the type remains consistent. You then have the option to adjust the tracking with plus and minus numbers, increasing or decreasing the amount of space between the letterforms. Careful attention should be paid at this stage as the tracking option can have a dramatic effect on not only the look and feel of the type within a design but, more crucially, its legibility.

Leading refers to the space between the baselines of two lines of text. The word originates from when type was manually set, with strips of lead used to increase the distance between two lines of type. Time should be spent considering the best leading size as it will affect your overall design but, as a general rule of thumb, the leading should be at least two point sizes higher than the point size of the text. This ensures that the ascenders and descenders do not clash.

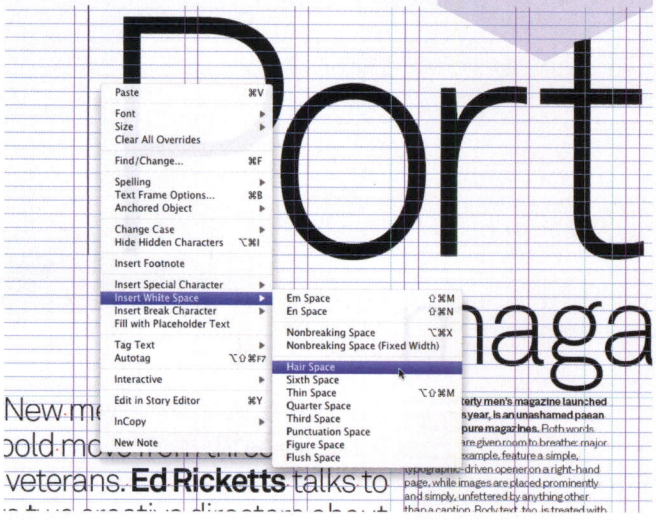
When setting anything that sits outside of the main body copy, such as headlines or straps, it's always best to ignore InDesign's automatic settings and manually kern each pair of letterforms. This can be done by placing the type tool inbetween two letterforms and, while holding down the Alt key, simply using the left and right cursor keys to increase or decrease the spacing.

Applying paragraph rules

Make your body copy stand out by utilising this InDesign feature



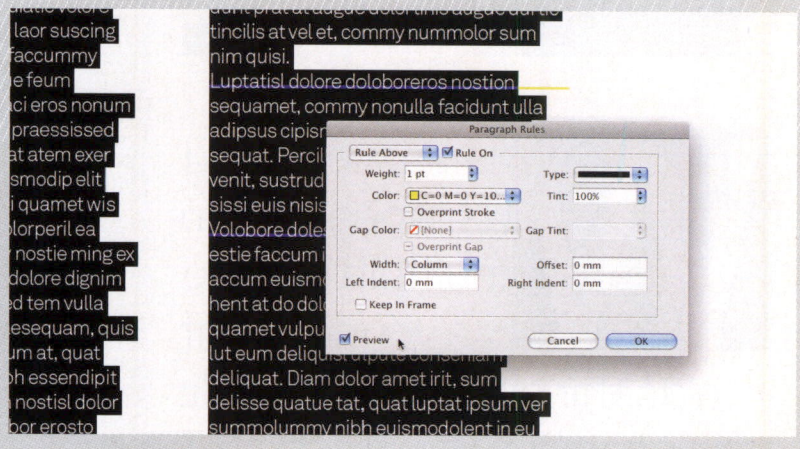
The **Insert White Space** menu can be very useful when trying to make headlines sit flush to the margins.



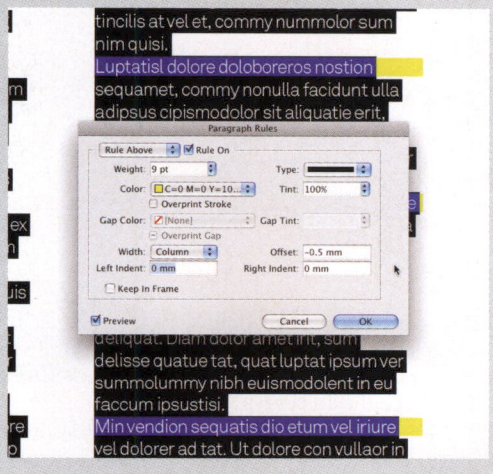
Where a headline may sit in a little from the margin you may wish to insert a hair space. Right click within the text frame and choose Insert White Space>Hair Space. You can then manually kern the headline back without needing to extend the text frame.

There are several other options within the Character palette that you can use to increase the vertical and horizontal scale of the type, giving it a stretched look or a forced italic effect. These options are often frowned upon by many designers as they distort the typeface, so when italicising a font it's always best to choose one with an italic weight. One particularly useful option in this palette, however, is the baseline shift. This, as its name suggests, shifts the selected characters above or below the baseline. This is particularly useful when you need to include copyright or trademark symbols.

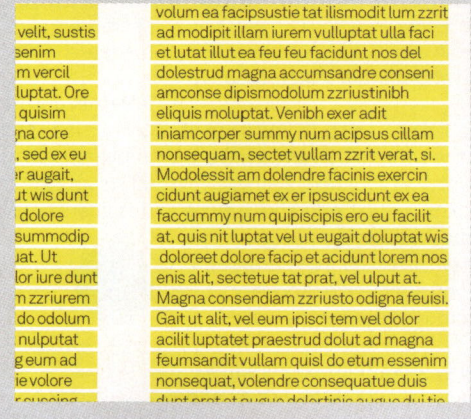
The Paragraph palette is where you choose to have your type aligned left, right or justified, and where you can apply an indent to the whole passage of text or just the first line. Again this comes down to personal preference and the requirements of the job but, for legibility reasons, it's best to set body copy to align left or right as the justify setting often creates unsightly rivers through the copy. Force justified text comes in and out of fashion and is still prevalent in youth culture and edgy fashion magazines, for instance, where style wins out over legibility. →



01 With the Type tool selected, hit Ctrl/Cmd+A to select all of your body copy. Go to the small arrow at the top right of the screen and select Paragraph Rules from the drop-down menu. Select Rule Above On, choose a highlight colour and hit the Preview button.



02 Now adjust the weight of the rule so that it covers the text and adjust the offset so there's just enough space either side of the text, while still leaving a gap between each rule. You can also select whether you'd like the rule to cover the length of the column or just the text itself.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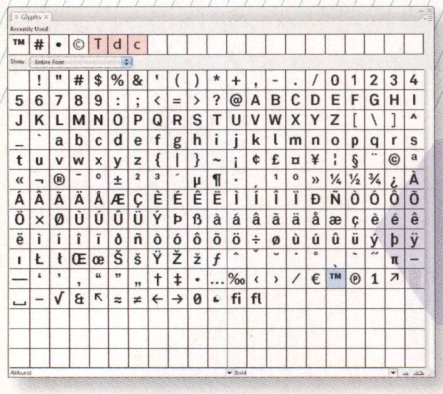
03 You'll notice that the rules only feature at the start of every new line break. Once you've set up the rule you'll have to go through the copy and insert a hard return at the end of every line to apply the rule throughout the whole body copy. You may also wish to add indents to the margins so that the text doesn't sit completely flush with the rule.

Drop-caps can be found in InDesign's **Character palette** and are often used within magazine design to act as entry points to copy



The **Glyphs palette** allows you to set up your own sets of regularly used glyphs from your favourite fonts.

Five type tips

1/ Type import options

If you receive copy from writers as Word documents or similar, then you will be aware of the frustration caused when InDesign imports styles, hyperlinks and so on from the text file, often causing all sorts of conflicts with your InDesign style sheets. A quick and easy way to avoid this is to import text using the Place command (Ctrl/ Cmd+D) and then check the 'Show Import Options' tick box. In the next dialogue box check the 'Remove Styles and Formatting from Text and Tables' option.

2/ Autoflow text

Another often overlooked time saver when importing text is the Autoflow and Semi-Autoflow text options. When you have the text file loaded simply hold Shift and click on a column. The text will automatically flow throughout the document, creating new text frames and pages as it goes. To avoid creating new pages use the Semi-Autoflow option by simply holding Shift+Option when importing the text.

3/ Type shortcuts

Rather than reaching for the Character palette or top bar in InDesign to increase a font's point size, a quick time-saving shortcut is to simply hit Shift+Ctrl/ Cmd+ to increase the point size and Shift+Ctrl/Cmd– to take it down. Similarly, to set a headline or body of text all in caps simply hit Shift+Ctrl/ Cmd+K. However, it should be noted that if the type was originally written in capitals then this will not work.

4/ Force tab

Another quick shortcut for forcing part of a measure of text to align right when the rest of the body copy is set to align left is to use the Shift+Tab command. This forces the word or words to align to the right hand side of the text frame, creating a tab of varying size in between, as long as you ensure that a carriage return is inserted where you want the line to break. This can come in very handy when you have to create long lists of information.

5/ Reflowing objects as type

One last type trick that may seem obvious but is often overlooked is the ability to paste objects within text frames in InDesign. You can even paste groups of text frames and objects within other text frames.

This is particularly useful for adding stylistic elements to body copy such as line breaks, entry points and even numbers. It ensures that the object will flow and act like text, eliminating the need for text wraps and any tedious realignment of small graphic elements if the text is edited and reflows.

→ A stalwart of magazine craft over the decades, drop caps are employed as entry points at the beginning of a passage of text. They can be applied in the Paragraph palette by selecting the size of the drop cap and the amount of letters it covers. InDesign automatically applies the drop cap below the first line of text, so a better option is often to select the individual character, paste it into a new text frame, click on it and select 'Create Outlines' from the type menu. You can then apply a text wrap to the character, re-size it and position it wherever you choose. You may also wish to place an image within the character by simply hitting Ctrl/Cmd+D and selecting an appropriate image, creating a decorative drop cap.

When you have the type tool selected you'll find a small drop-down menu at the top right of the screen. This gives you a number of options when it comes to styling your text, such as Underline Options and Paragraph Rules. In the Underline Options window you can apply an underline and edit its size, weight and position in relation to the type you have selected. The Paragraph Rules window is also useful, letting you apply a rule above or below a whole passage of text, as demonstrated in the walk-through on page 17.

There are numerous other typographic options within InDesign, many of which are used more frequently by writers and copy editors than designers, but one worth mentioning is the Glyphs palette found within the Type menu. Here you'll find the glyph set for any given font, enabling you to select and insert individual glyphs within your document. You also have the option of creating glyph sets from different fonts, which can be useful for categorising your favourite and most frequently used glyphs.

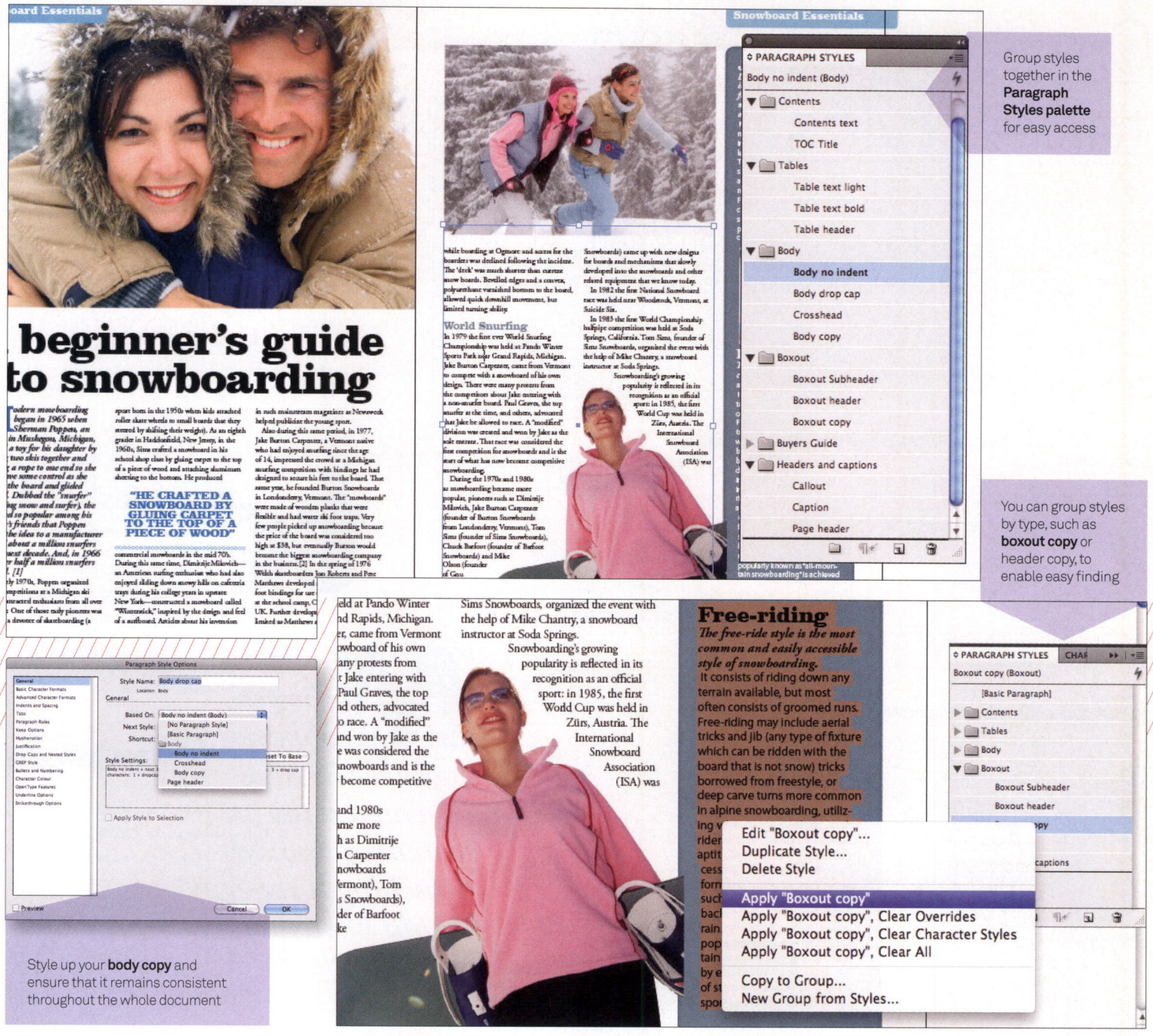
We've covered the fundamentals of using type within InDesign and how it can be applied and edited to achieve a certain look or feel. Ultimately, how well typography is implemented comes down to the designer themselves, but with InDesign's abundant typographic capabilities and ease of use designers are able to get on with what they do best: design.

Or get inspired for that next big project?

computer arts

Invest more time in creating detailed style sheets to maintain consistency in your InDesign projects, and save hours spent using the Eyedropper

The pro's guide to STYLES



When it comes to putting together multi-page documents like books and brochures in InDesign it pays to be organised, and the best way to do this is with character, paragraph and object styles. These styles can help you do everything from create consistent crossheads to complex tables of contents, but getting the most from them does require forward planning and plenty of attention to detail. In the long run though, by making the most of these options you can not only retain a consistent design across a multitude of pages but also save yourself valuable hours when it comes to laying them out.

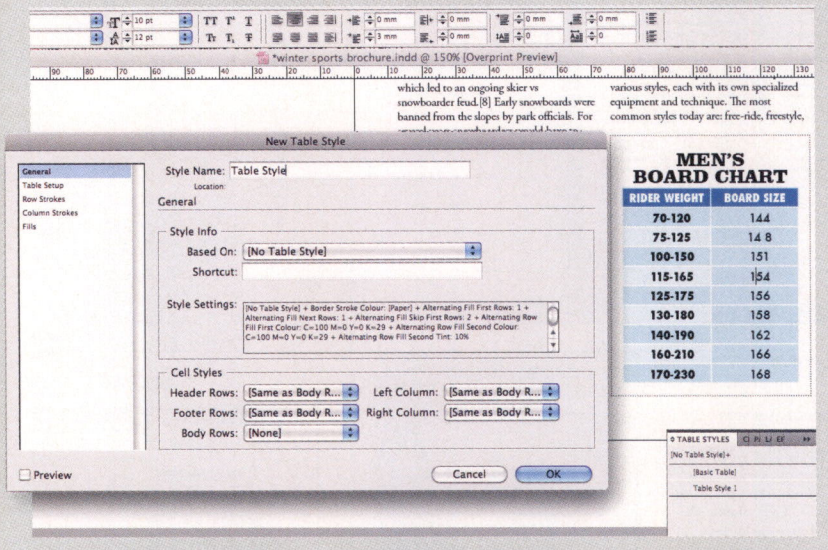
Creating character and paragraph styles may seem unnecessary when you can just use the Eyedropper tool, but if you have 50 pages all needing a caption style update then this is a very imprecise way to work. Besides, they are much more useful and intuitive than you might think. Not only are they invaluable when it comes to changing type styles across an entire document but, when used in conjunction with each other, they can create complex nested styles with a multitude of formatting options that can be applied with a single click.

The same is true of paragraph styles. Grouping them together to create sets can save hours of searching through menus. You can either group them by types of style, such as body copy or boxout styles, or you can group together all the fonts from a certain section to enable easy finding. To transfer styles from one document to another, always import them via the Paragraph Styles palette rather than copy and paste and, if they are named properly, they will integrate seamlessly into your document. If not, you could easily end up with a collection of confusing duplicate styles and edit the wrong one when making document-wide changes.

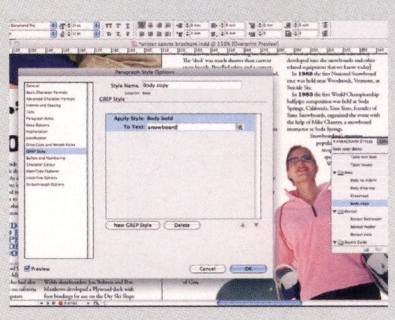
Using styles is all about retaining consistency so, when building documents with a hierarchy of fonts, try using the 'Based On' drop-down menu in the Paragraph Styles dialogue box. This works a little bit like a master page and helps retain consistency across a variety of similar styles. For example, you might have a body copy style that needs a drop cap as well as an indented and non-indented version. If you base all of them on a standardised body copy, turning off the indent on one and →

Creating pain-free table styles

Set up table styles for documents to help streamline your workflow and ensure consistency in your design



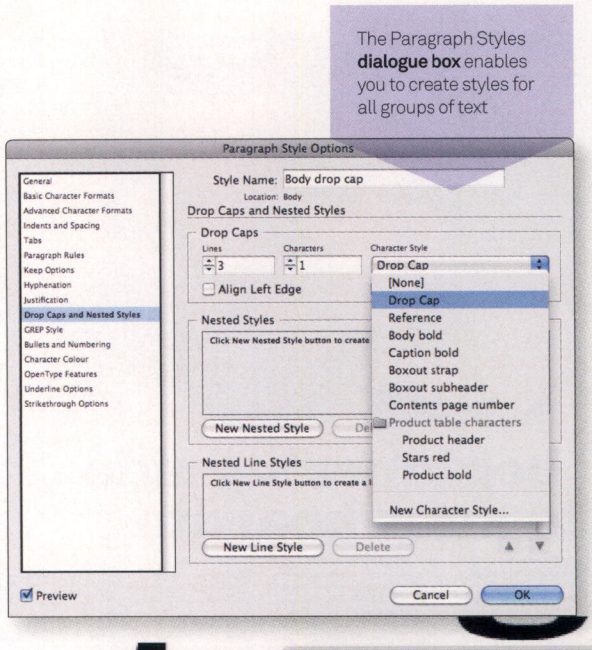
01 Once you've styled up your table using the Table Setup dialogue box and a selection of paragraph styles, it's time to repeat this style on a number of other unformatted tables. To pick up the table style, put your text cursor in one of the boxes and select Create New Table Style in the Table Styles palette. This will pick up any formatting of the body rows, including alternating patterns.



KIDS	
RIDER WEIGHT	BOARD SIZE
35-45	90
35-60	101
40-70	111
50-80	121
55-100	126
60-115	131
75-120	134
80-130	138
110-150	141

02 Now assign a header style. Before you open the Table Styles dialogue box and edit this, right click or control click on the row you want as your header and define it as the header row. Open up the Table Styles dialogue box and create a new cell style using your table header paragraph style. Assign the header row to this cell style and it will automatically style up your header as you require. Alternatively, give your table a pre-defined header in the original Excel document, and then import it as a formatted table.

03 Create additional cell styles for footers, left-most columns and right-most columns to change the attributes of those areas. You can now format your blank tables at the click of a button. If your table is not behaving itself, try selecting all the rows and making sure another cell style is not conflicting with your table style.



→ turning on the drop cap for a third, you can then edit core features like weight, kerning, colour and so on, and it will be applied across all three styles. This is great for making document-wide changes on the fly and, if you group them together in your Paragraph Styles palette, then you can ensure they will always be to hand.

Another often neglected function in the Paragraph Styles dialogue box is the Next Style function. This is great if confronted with a large block of text with lots of crossheads or subheadings in, such as a question-and-answer page. Create a paragraph style for the subheader and one for the body copy, then in the paragraph style for the subheader define 'Next Style' as the body copy, and vice versa. You can then apply this formatting to the whole selection of text by simply selecting all the text and right clicking on the relevant style in the Paragraph Styles palette, then selecting 'Apply Style and Next Step'. This will then style up all the copy alternating between the subhead and the body copy, saving you valuable time. It also means that, if writing copy directly onto the screen, the text style after your

Styles tips for pros

1/ Easy ways to redefine styles

Redefine your text styles more quickly by using the shortcuts Ctrl/Cmd>Shift>C for character styles and Ctrl/Cmd>Shift>R for paragraph styles.

2/ Save time with Quick Apply

Use Quick Apply to format your text without having to open your Paragraph Styles palette. Simply select your text and then press Ctrl/Cmd>Enter to search your paragraph styles.

3/ Check the originals

You can force text or object styles back to their original state by Alt+clicking on the style in the respective styles palette.

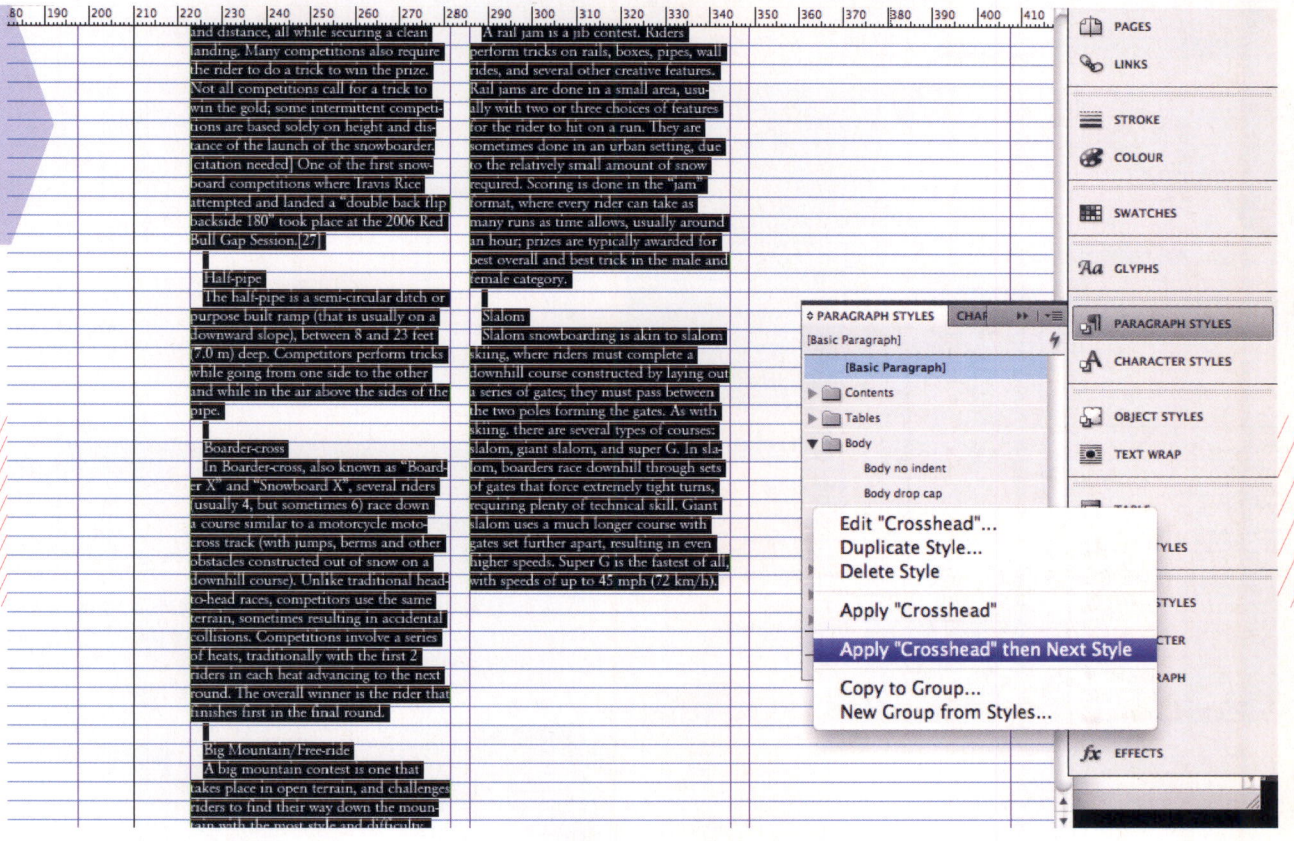
4/ Create shortcuts for styles

Give your most-used paragraph styles keyboard shortcuts to save mouse clicks. For example, use Ctrl/Cmd 1 for intro copy, Ctrl/Cmd 2 for indented body copy and Ctrl/Cmd 3 for a crosshead.

5/ Style paragraphs with line styles

Create line styles instead of drop caps for styling up the first line of a paragraph. The copy can then be edited direcly and will dynamically restyle itself to keep your chosen styling.

The **Next Styles** function is useful when styling blocks of text with lots of sub or cross heads, letting you style the body copy and headers separately


and distance, all while securing a clean landing. Many competitions also require the rider to do a trick to win the prize. Not all competitions call for a trick to win the gold; some intermittent competitions are based solely on height and distance of the launch of the snowboarder. [citation needed] One of the first snowboard competitions where Travis Rice attempted and landed a "double back flip backside 180" took place at the 2006 Red Bull Gap Session.[27]
Half-pipe
The half-pipe is a semi-circular ditch or purpose built ramp (that is usually on a downward slope), between 8 and 23 feet (7.0 m) deep. Competitors perform tricks while going from one side to the other and while in the air above the sides of the pipe.
Boarder-cross
In Boarder-cross, also known as "Boarder X" and "Snowboard X", several riders (usually 4, but sometimes 6) race down a course similar to a motorcycle motocross track (with jumps, berms and other obstacles constructed out of snow on a downhill course). Unlike traditional head-to-head races, competitors use the same terrain, sometimes resulting in accidental collisions. Competitions involve a series of heats, traditionally with the first 2 riders in each heat advancing to the next round. The overall winner is the rider that finishes first in the final round.
Big Mountain/Free-ride
A big mountain contest is one that takes place in open terrain, and challenges riders to find their way down the moun-
A rail jam is a jib contest. Riders perform tricks on rails, boxes, pipes, wall rides, and several other creative features. Rail jams are done in a small area, usually with two or three choices of features for the rider to hit on a run. They are sometimes done in an urban setting, due to the relatively small amount of snow required. Scoring is done in the "jam" format, where every rider can take as many runs as time allows, usually around an hour; prizes are typically awarded for best overall and best trick in the male and female category.
Slalom
Slalom snowboarding is akin to slalom skiing, where riders must complete a downhill course constructed by laying out a series of gates; they must pass between the two poles forming the gates. As with skiing, there are several types of courses: slalom, giant slalom, and super G. In slalom, boarders race downhill through sets of gates that force extremely tight turns, requiring plenty of technical skill. Giant slalom uses a much longer course with gates set further apart, resulting in even higher speeds. Super G is the fastest of all, with speeds of up to 45 mph (72 km/h).
PARAGRAPH STYLES
[Basic Paragraph]
Contents
Tables
Body
Body no indent
Body drop cap
Edit "Crosshead"...
Duplicate Style...
Delete Style
Apply "Crosshead"
Apply "Crosshead" then Next Style
Copy to Group...
New Group from Styles...
PAGES
LINKS
STROKE
COLOUR
SWATCHES
GLYPHS
PARAGRAPH STYLES
CHARACTER STYLES
OBJECT STYLES
TEXT WRAP
EFFECTS

subheader will instantly be the body and you won't have to restyle the copy.

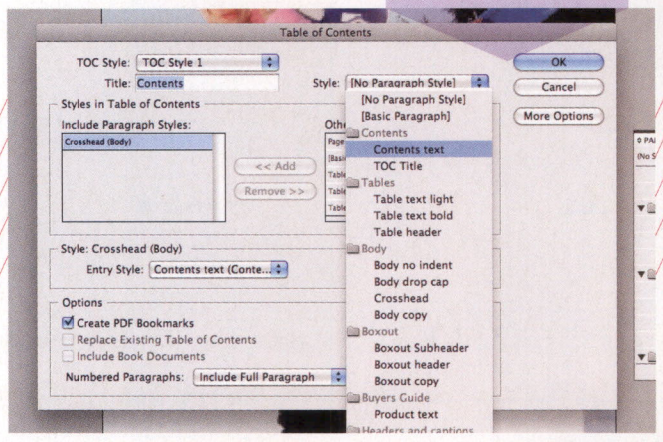
These tips are great for big blocks of text that don't need a lot of fiddly character styles integrating into them, but if you want to create more varied type styles within a block of text then you can make paragraph and character styles work for you by using nested styles. These use break characters, such as tabs or soft returns, to create breaks in the copy and apply new character styles, which is great for blocks of detailed text such as specifications in a buyers' guide. It is here that being organised really pays off as you can build up a variety of character styles that can be applied sequentially to your paragraph – just ensure that the copy is styled up appropriately before importing.

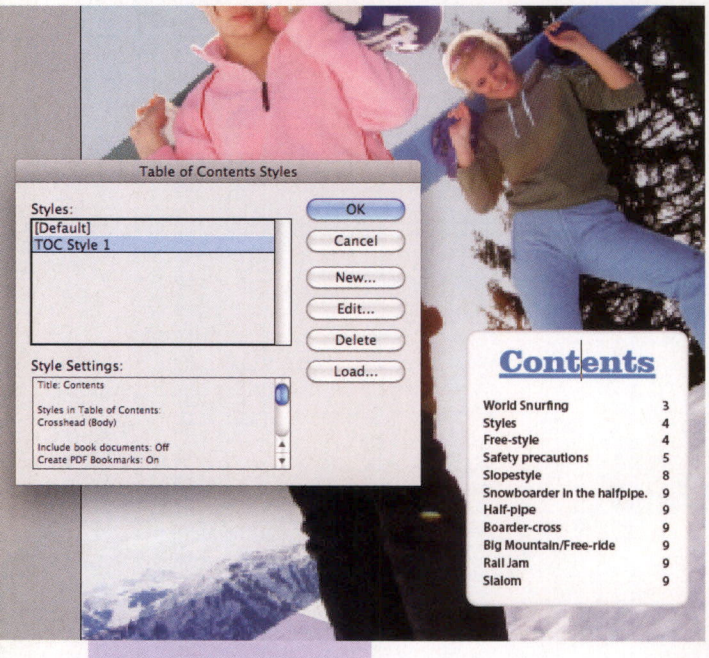
In addition to creating styles for text, designers often forget that it's possible to create styles for objects that you can then manage in the same way. As well as changing the look of the frame you can also change its attributes, such as how an image sits within it when placed. This is great to add to templates as it means that, when importing images into a feature, they can be centred and proportionally constrained within a frame at the point of placing. This can save valuable time if you are importing lots of images at once, and will help your pages take shape much more quickly as you don't have to go back in and resize them.

As well as styling frames you can also save styles for tables. Creating tables can be a complex and frustrating process, but if you take the time to create styles then it can make the process much less painful. Try to think of the relationship between table styles and cell styles in a similar way to the one between paragraph styles and character styles. Using them together is a bit like creating a nested style for your tables. We explore the intricacies of setting up and editing a table style in more detail in our step-by-step walkthrough on page 22.

With your text, frames and objects all styled up, you can make them work even harder still. For example, try creating a table of contents using the copy from your crossheads and the Table Of Contents tool. This will create a contents style that takes all the text in a defined paragraph style and builds a contents table based on them. The page numbers can then be updated →

Use the **Table Of Contents** tool to create a contents style based on paragraph text





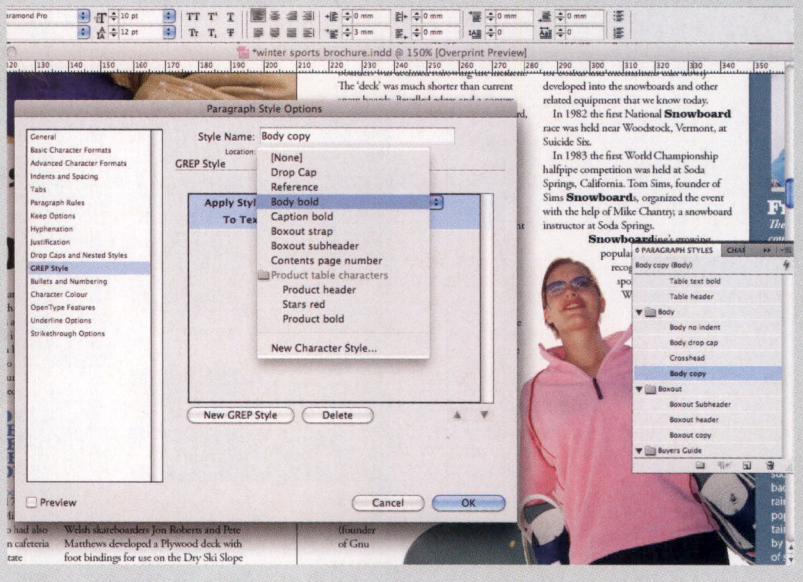
The **contents table** will always be updated when you add or remove pages, so your page numbers are always accurate

→ if you add or remove pages, so the references are always correct. You can also use your paragraph styles to create dynamic cross-references and footnotes via the Cross References pane, so you need never have a wrong page reference in your documents again.

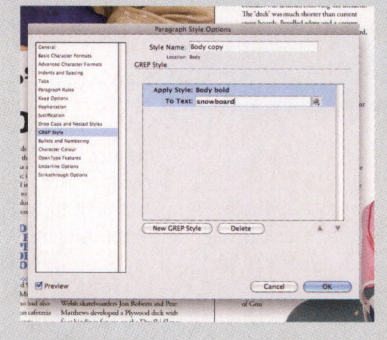
It is through functions like this that you really begin to see just how useful styling objects correctly can be. So next time you're setting up a page in InDesign, get your styles sorted right at the beginning and it might just help you in the long run.

Work with GREP styles

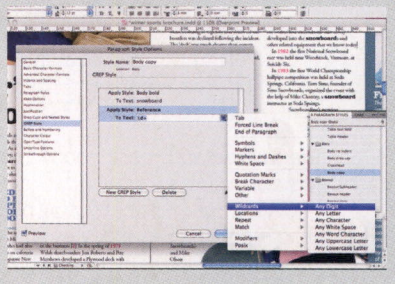
Use this advanced pattern-based search technique to quickly and easily apply character styles to text



01 GREP styles find patterns in the text and apply styles to them accordingly. For example, if you want to bold up all instances of a certain word or phrase in your body copy, simply open up the paragraph style of your main body copy font and go down to the GREP styles menu option. Add a new drop style and here you will see a drop down menu where you can choose which pre-defined character styles to apply.



02 Click the @ symbol next to 'To Text' and you will see a list of the potential searches the GREP styles can do on your article. If you want to type in a specific phrase you can add it here. In this instance all examples of the word 'snowboard' have been made bold. When editing the text, this will automatically style up any instance of this word so none will be missed out if the copy is changed.



03 As well as highlighting specific words you can also style up specific characters or character combinations. In this instance numbers within the document are being made pink but, if you don't want to highlight every single number, you can further refine your GREP styles search fields by adding more filters. For example, you could choose to only highlight numbers with more than eight sequential characters in for phone numbers, or numbers in parentheses for footnotes.

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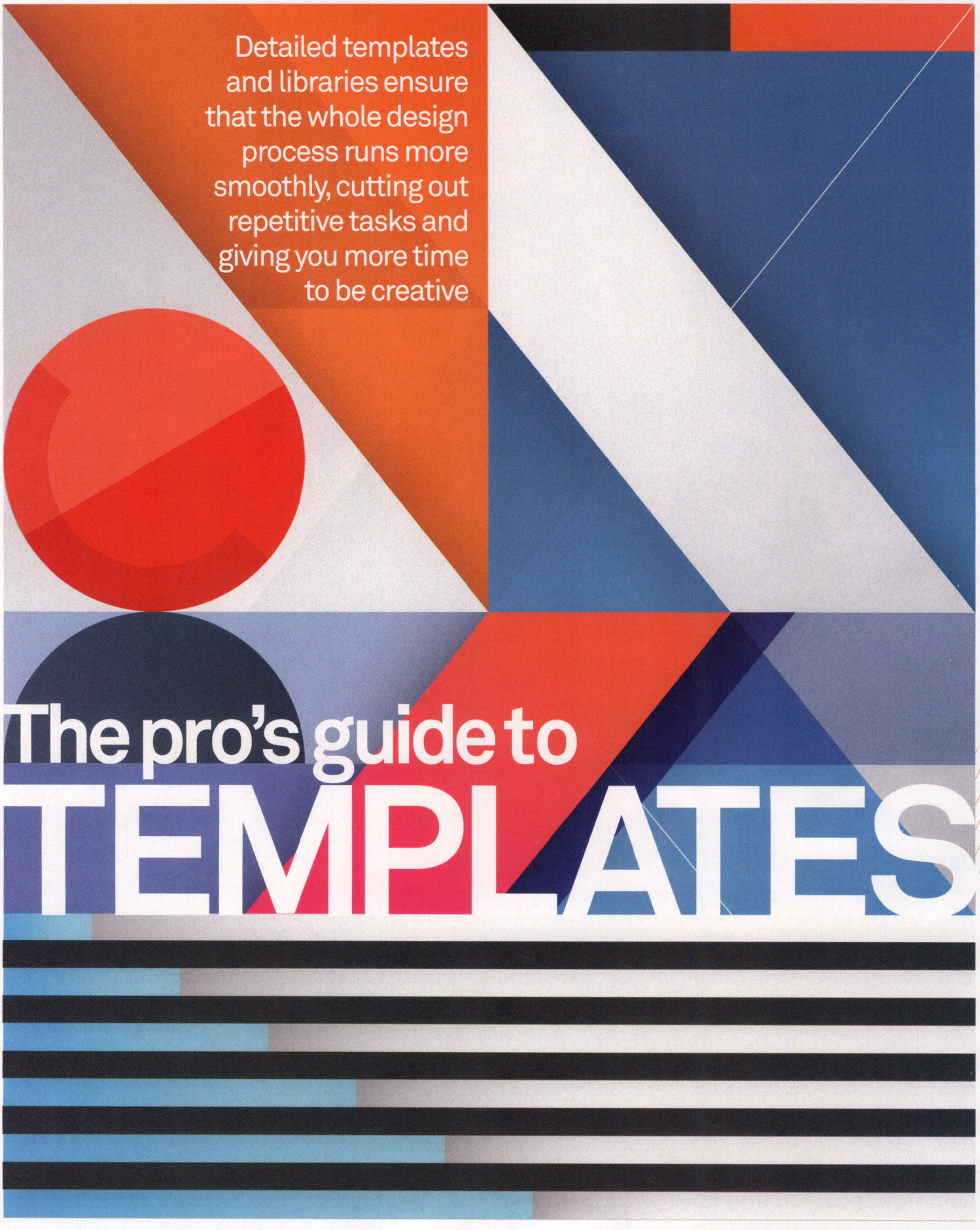
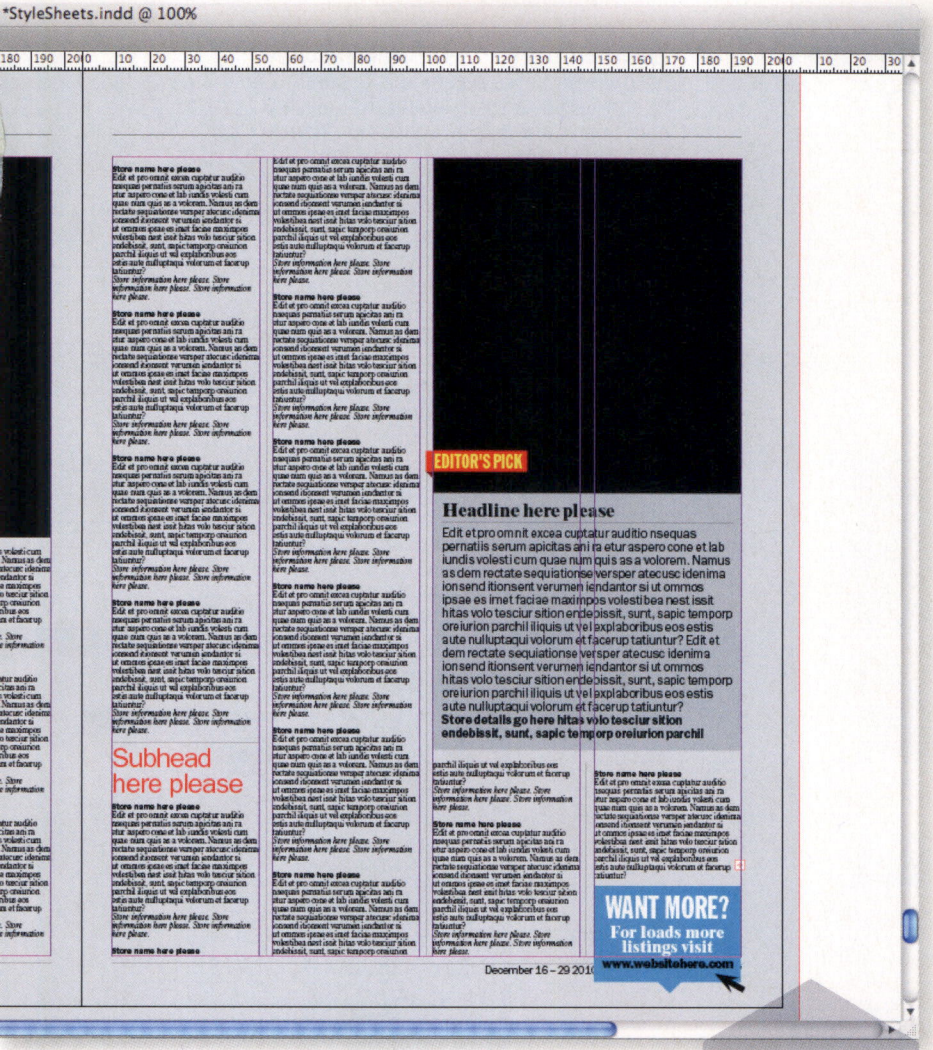

Detailed templates and libraries ensure that the whole design process runs more smoothly, cutting out repetitive tasks and giving you more time to be creative
The pro's guide to
TEMPLATES



Make sure layouts are workable before converting them to templates, so you don't need to keep changing masters and style sheets

Five quick tips

1/ Design layouts from scratch

Best practice tells us we should design a workable layout before applying elements to a template to prevent going backwards to update style sheets or master pages.

2/ Use F-keys

If you're working with unstyled copy in your layout, the use of a few F-keys can save time and be defined within the required style sheet. This process works best where you need to apply the same style several times within a layout. To apply, simply click within the paragraph or line of copy, hit the F-key and apply the required style.

3/ Label everything clearly

The naming of any style or master page is as important as the style itself. If you're working within a team or on a project with many styles, you need a naming process that's easy to understand. You could use a prefix that relates to the section, then a name that's clear, for instance: 'News_Headline 20pt', 'News_Standfirst_14pt', 'News_BodyCopy' and so on.

4/ Be selective with your library

You don't need to add every text box, graphic or picture to a library. Carefully add complete design elements that won't be altered from issue to issue, but may be positioned slightly differently each time. For consistency, elements should exist in the library exactly as they will appear on the page.

5/ Keep templates tidy and updated

The reality is that templates will never be complete and you'll always want to tweak or redesign elements. Always update your templates – there's nothing more frustrating than having to make corrections before you can start to design your layouts.

Like style sheets, templates and libraries require a decent level of investment at the start of the process to save considerably more time further down the line. Successful templates must follow a clear path of development, and although this process can be rigorous, the payoff is worth the time and effort.

The key to success is to start with a clearly defined set of objectives. Gather as much information as possible that will influence your choices during the construction stage and outline the project's objectives. This will ensure the template is built to serve its intended purpose, and the subsequent phases in the design process should run smoothly. Even just a few hours of planning can save weeks of development time.

Having gathered as much information as possible in terms of design, workflow, printing and so on, you're now suitably prepared to create a mock-up layout. To do this, build a detailed sample document that contains the entire range of elements within the publication's design.

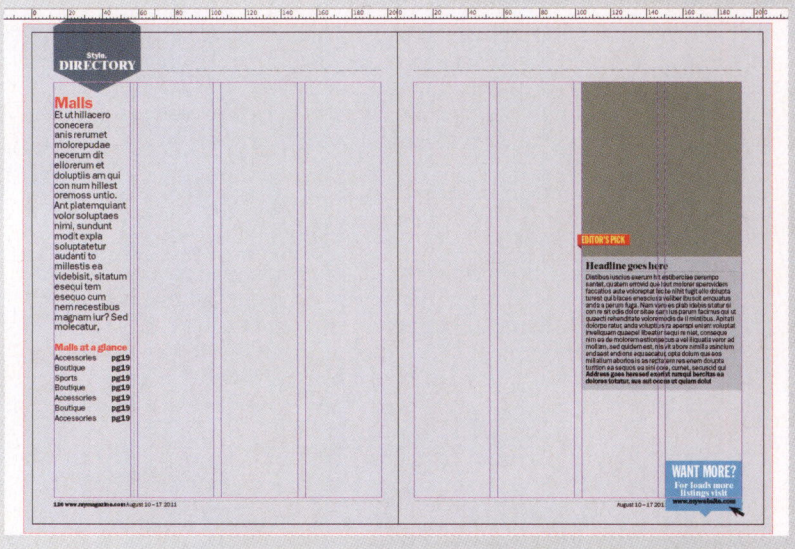
At this point you shouldn't be concerned with setting up the page framework, master pages, style sheets, object libraries, colour swatches or other template elements – you'll do that in the next step. It's also not necessary to build a complete publication. Just be sure to include a sample of each page design and any possible layout variations.

First of all, you need to decide on your page size and set your margins, gutter widths, body copy and leading values – see the Pro's Guide to Grids on page 8 for more on this. With a vertical grid set up, it's time to do the horizontal grid. Set up your baseline to the same values as your body copy's leading, and ensure that all other type aligns to the same baseline by using leading with multiples of that for the body copy. For instance, if your body copy has 11pt leading, all other copy will be a multiple of that – so 22pt, 33pt, 44pt and so on. This will enable them to snap perfectly to the grid, and create a neat and structured feel.

You often won't have final copy to play with during the mock-up stage, but you can generate dummy text quickly by placing the cursor in a text frame and choosing Type>Fill With Placeholder Text. By default, this is based on the Lorem Ipsum text. The time and energy you spend at this stage of →

Working with a library in InDesign

Quickly add your design elements with zero fuss, and store objects to use later on


Style:
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Malls
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Malls at a glance
Accessories pg19
Boutique pg19
Sports pg19
Boutique pg19
Accessories pg19
Boutique pg19
Accessories pg19
EDITOR'S PICK
Headline goes here
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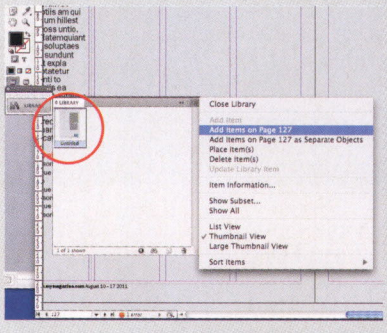
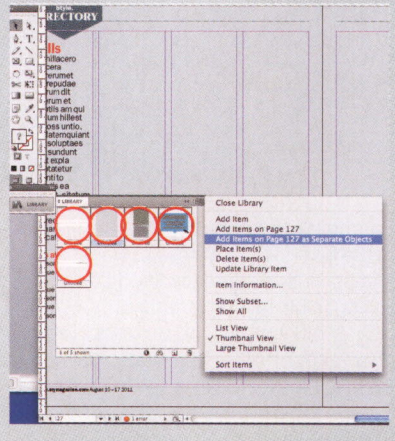
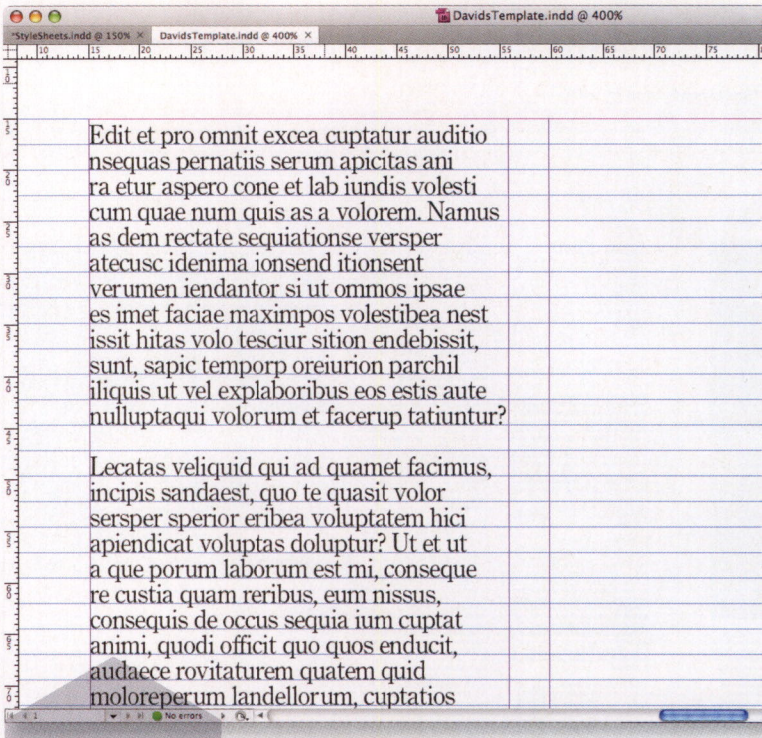
01 Let's start with a design that has several elements that require adding to a library. Create a new library (File>New>Library). Rather than dragging each element to the library one at a time, we're going to try two alternatives that will speed up the process for you.



02 We can instruct through the library drop-down menu to either specify Add Items On Page and/or Add Items On Page As Separate Objects. If we choose the first option, we get a library item containing all objects on the page as one library object.



03 However, if we choose the second option – Add Items On Page As Separate Objects – the program will automatically create separate graphic objects for us across the entire spread. If you have a group of objects that make up one style such as the box-out illustrated here, you should group these objects first in order for them to be added as one complete object.


DavidsTemplate.indd @ 400%
*StyleSheets.indd @ 150%
DavidsTemplate.indd @ 400%
Edit et pro omnit excea cuptatur auditio nsequas pernatiis serum apicitas ani ra etur aspero cone et lab iundis volesti cum quae num quis as a volorem. Namus as dem rectate sequiationse versper atecusc idenima ionsend itionsent verumen iendantor si ut ommos ipsae es imet faciae maximpos volestibea nest issit hitas volo tesciur sition endebissit, sunt, sapic temporp oreiurion parchil iliquis ut vel explaboribus eos estis aute nulluptaqui volorum et facerup tatiuntur?
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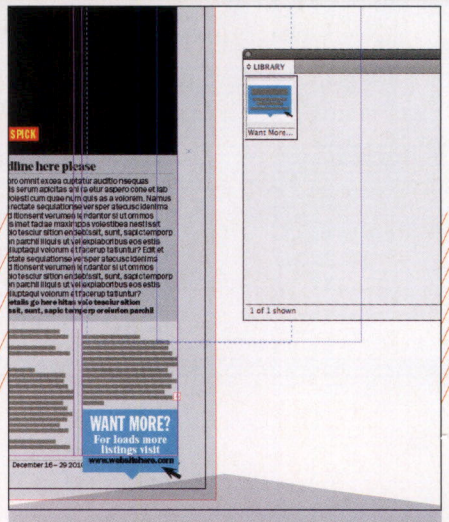
You'll often be missing live copy to insert in your template, so **fill the space** with Lorum Ipsum placeholder text instead



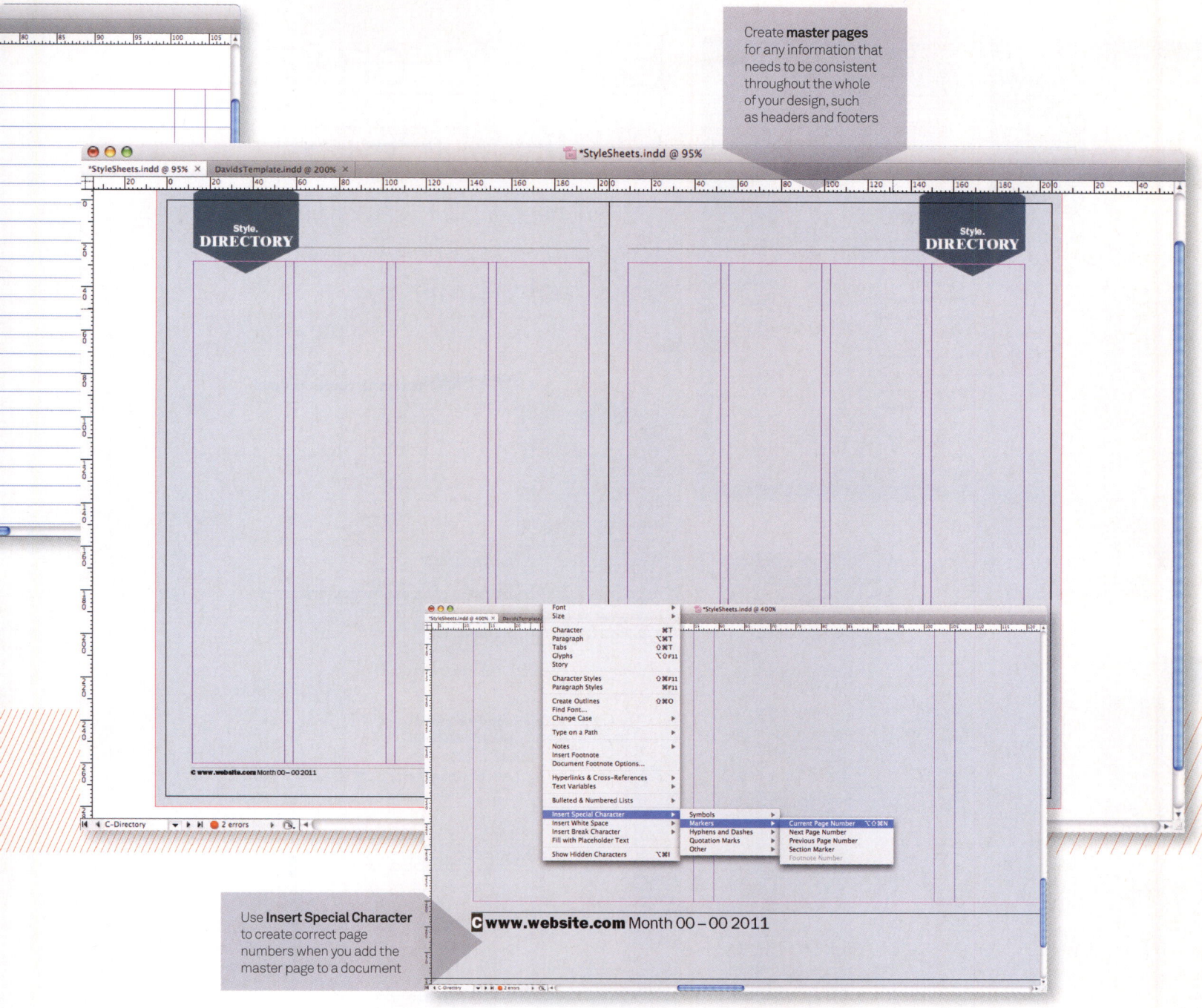
Design elements such as this box can also be added into your libraries for easy access, and to help save you time

→ development is an investment that will repay you many times throughout the duration of the template construction process.

You're now ready to embark on the construction of the template. To set up the master pages, place any recurring design elements and placeholder frames into the correct position on the layout grid. Select and copy the desired page elements, double-click A-Master within the Pages palette and paste them into place. Ensure all text and image boxes are empty, unless their elements will be consistent each time.

If you intend to have page numbers you can apply a special character, which will insert the correct page number when you add your master page to your layout. Create a text field in your master page and go to Type>Insert Special Characters>Markers>Current Page Number.

You can also import master spreads from another InDesign document. Simply choose Load Master Pages from the Pages panel menu, and locate and select an InDesign document from the Open A File dialogue box. If the document includes master pages with the same name as those in the current



document, InDesign displays the Load Master Pages Alert dialogue box. You can replace the existing master spreads, or rename the incoming master spreads. If you re-import from the same document at a later date, InDesign will update them. This provides you with a useful way to synchronise them between documents without having to use the Book feature.

Next, create an object library (File>New>Library) and save it in the same working location as your template. Drag over and label any logos and graphic elements you may need when rebuilding your page as a working document, but avoid elements that can easily be recreated, such as text boxes. Double-click the element within the Library palette to add a description. You can also change the Object Type option, which describes what kind of object it is, and will help you locate specific elements.

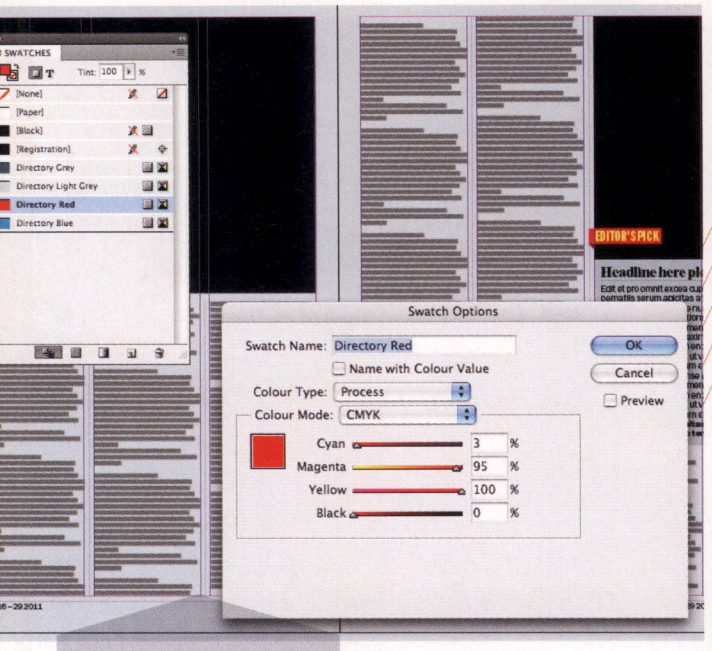
By creating all necessary colour swatches, you can control the colour globally in a document. The type and number of swatches is dictated by the publication's design requirements, and as always, name all your swatches clearly. Use the sample content in your mock-up layout as a basis for creating all the necessary character and paragraph style sheets. See our three-step guide to creating style sheets on page 30 for more on this.

Once your template is finished, you need to clean it up and prepare it for production before you begin using it. It's likely that you've generated quite a mess of different elements, so this last step in the process ensures that your template is clean and easy to use. When the template is ready for production, simply save it as an InDesign template file and begin the testing phase.

Preparing a template for production involves a number of important stages. Firstly, you'll need to remove all the sample layout elements from the document. It may be best to just delete all the document pages and create new pages based on the clean master pages. Also override any master items that you'll need immediate access to each time you begin a new publication – hold Ctrl/Cmd+Shift and then click the item (or drag to select multiple items). When you override a master item, its dotted bounding box becomes a solid line. Make sure you delete any character, paragraph and object styles you don't plan to use. It's also a good idea to set the default styles for character, →

Easy-to-create style sheets

A really quick and pain-free way to create handy style sheets for all your design projects



Create **clearly-labelled swatches** to control the colour throughout the whole of the document

Test your template to combat any problems early on in the design process and save time

DIRECTORY
Malls
When a new season knocks on the door you can be assured that there will be trends you can't wait to get to your hands on, and those that you need to be a super-sized double zero to pull off, or, more importantly, those that simply aren't Dubai-friendly. Say hello to the new season's two camps: Athe friends and frenemies.
Malls at a glance
Department Stores
Souks & markets
EDITOR'S PICK
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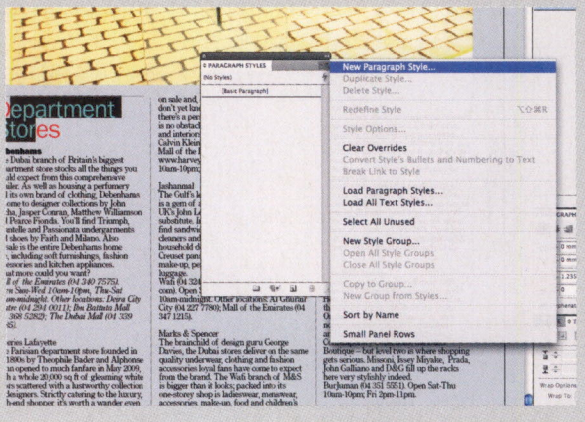
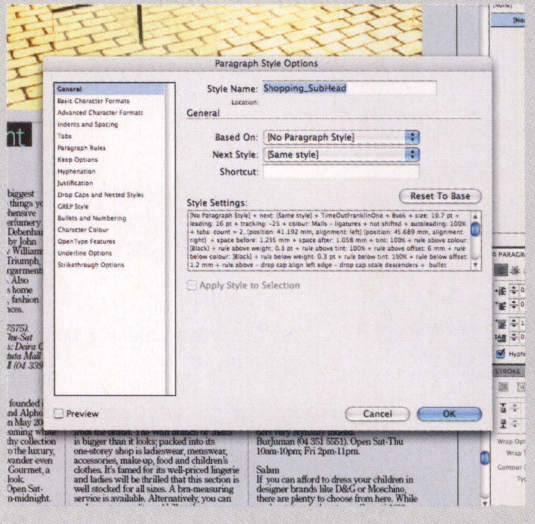
→ paragraph, and object styles. To do this, choose Edit>Deselect All. With nothing selected on the page, select the character and paragraph styles that should be the default style to be used each time the template is opened.

To change the default style for text frames, choose Default Text Frame Style from the Object Styles panel menu, and then select an object style. To change the default style for unassigned frames, choose Default Graphic Frame Style from the Object Styles panel menu, and then select an object style.

Testing your template lets you address problems ahead of time, so always walk through a live production scenario. When your template is finalised, you can package its elements together and put it to use. Part of this step is automated with InDesign's Package utility. Other elements must be collected manually, such as object libraries and print preset files.



01___ Once you've typeset your layout you can start creating some style sheets. Place your cursor within the first part of copy that you require a style sheet for and then, within the Paragraph Styles palette, select New Paragraph Style.



02___ Name your style methodically and with a prefix for that particular section, for instance, Shopping_SubHead. All the other styles will then follow this process with Shopping_StoreName, Shopping_BodyCopy, Shopping_BodyItalic and so on. It's advisable that you change the prefix for different sections, but try to use consistent naming of the suffix: Sports_BodyCopy, Sports_BodyItalic and so on.

03___ Apply your new style sheets to your copy and, for ease, sample some styled copy with the Eyedropper tool and apply it quickly and easily through the rest of your layout. This process works for Character and Paragraph Style sheets alike.

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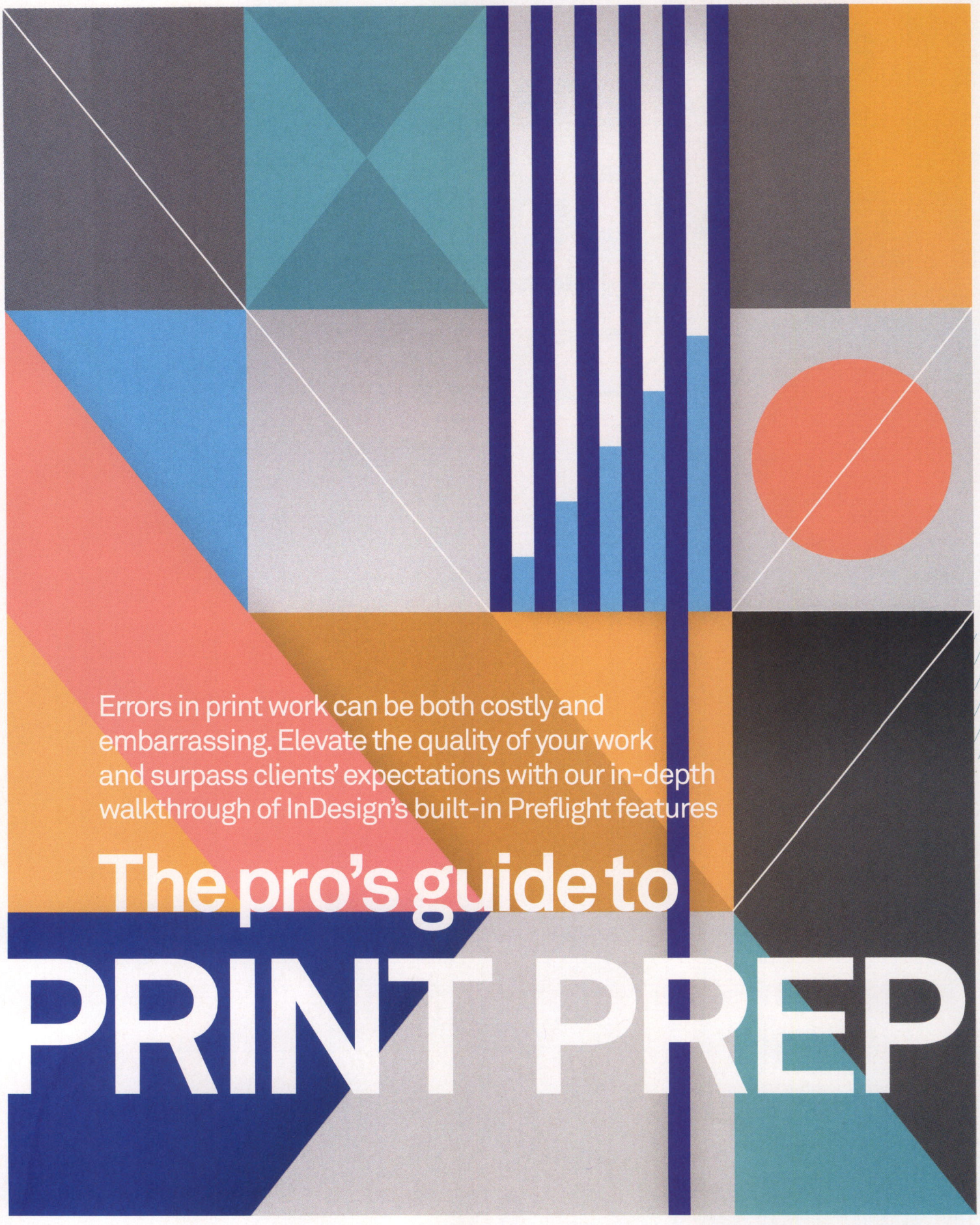
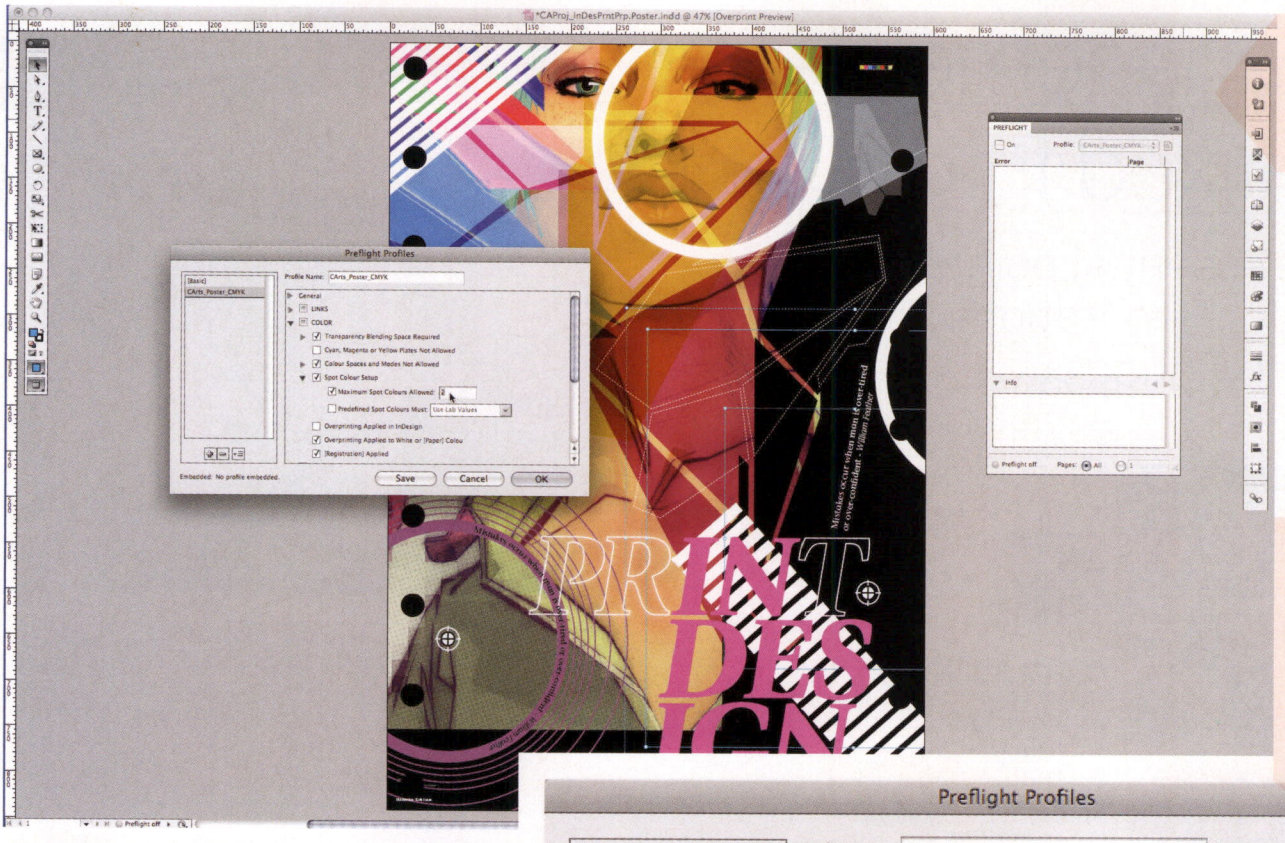


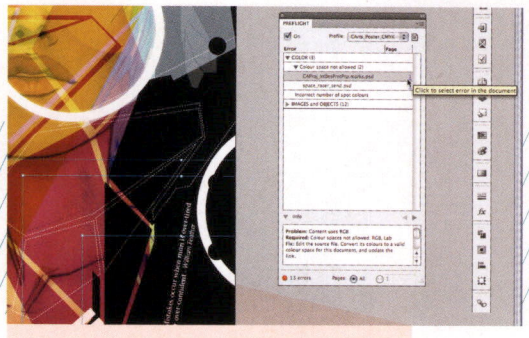
Errors in print work can be both costly and embarrassing. Elevate the quality of your work and surpass clients' expectations with our in-depth walkthrough of InDesign's built-in Preflight features

The pro's guide to PRINT PREP

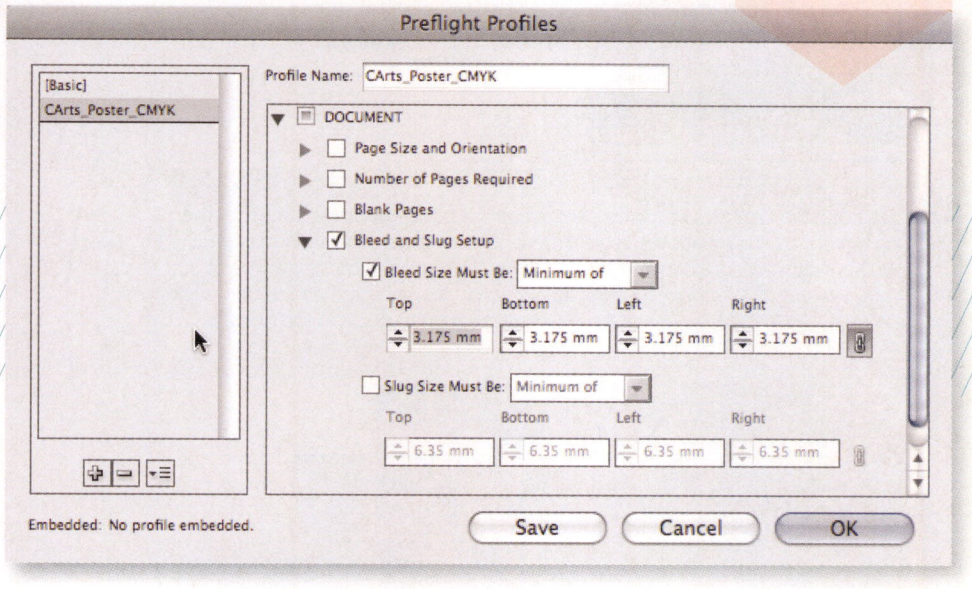


Outlining the **limitations of each project** before you begin helps to focus the design work

Going back to fix problems on a job that's already gone to print will eat into your time. Always **check the print requirements** with your printers before you start a project



You **don't need to solve every problem** that Preflight alerts you to. Here, you could allow this RGB file to convert to CMYK at the PDF stage to reduce file size lower, for example, although this could distort the colours



As designers, we're always looking for ways to enhance our projects so that they not only meet our clients' needs, but surpass their expectations. The methods available to achieve this goal in print are as rich and varied as your imagination: spot varnishes, die-cuts, different stocks and Pantone inks all elevate the final product. However, all of these require varying degrees of skill in their technical execution – getting them wrong can cost clients money and be damaging to your professional reputation. Ensuring that you've pre-pressed your InDesign files correctly before supplying them will help negate problems at the printers.

One excellent – and often overlooked – tool for doing so is InDesign's Preflight tool, which helps manage a project throughout the entire design process, enabling you to create profiles specific to the output requirements of an individual job. Essentially, it works as a live error list, warning you when your design has deviated from your predefined criteria. Installing it into your workflow will keep you on top of issues as you work, so there will be fewer problems to solve when you're approaching the project deadline and your time is precious.

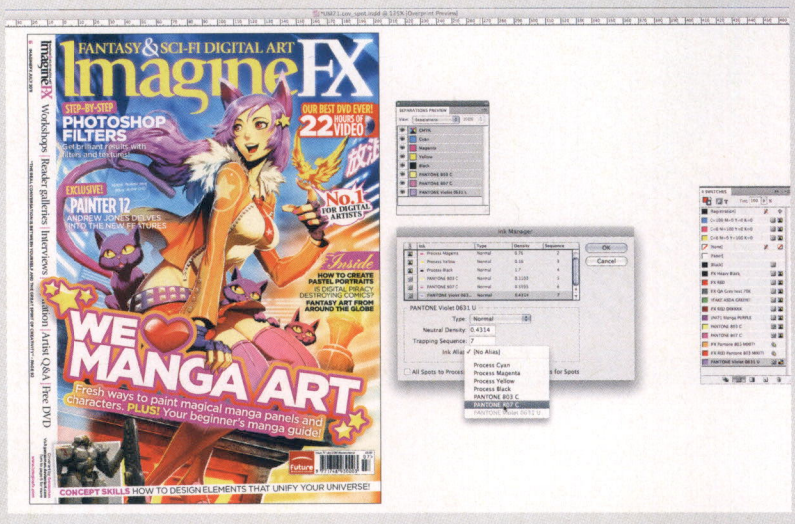
To create a new preflight profile, click Window, scroll down to Output and choose Preflight (shortcut: Shift+Alt/Opt+F). As an example, we'll run through the Preflight Profiles window as though we're creating a profile for an A1 poster intended for commercial printing. Some areas of the Preflight utility are pretty self-explanatory, so we'll just focus on the options that are key to this specific scenario.

First up is Links. Check the 'Links Missing or Modified' box to make sure there are no issues with embedded graphics (for more Links options, see the Customising the Links palette). In this case, we can leave OPI (Open Prepress Interface) unchecked as we'll be packaging everything natively from our hard disk and our printers don't require it.

Next is Colour. Tick the 'Transparency Blending Space Required' box to catch any rasterising problems that arise from using InDesign effects (see the Rasterised type tip). If your job is for print (CMYK), you will want to look out for any RGB or LAB images that might creep in, so check the 'Colour Spaces and Modes Not Allowed' box.

Ink management and mixed inks

Three essential pointers in Ink Manager, Separations Preview and Swatch Options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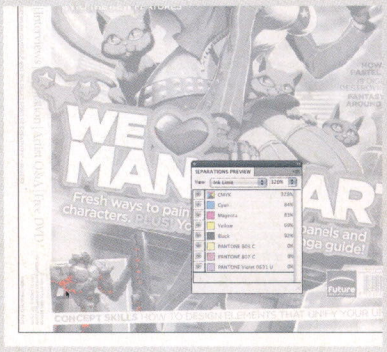
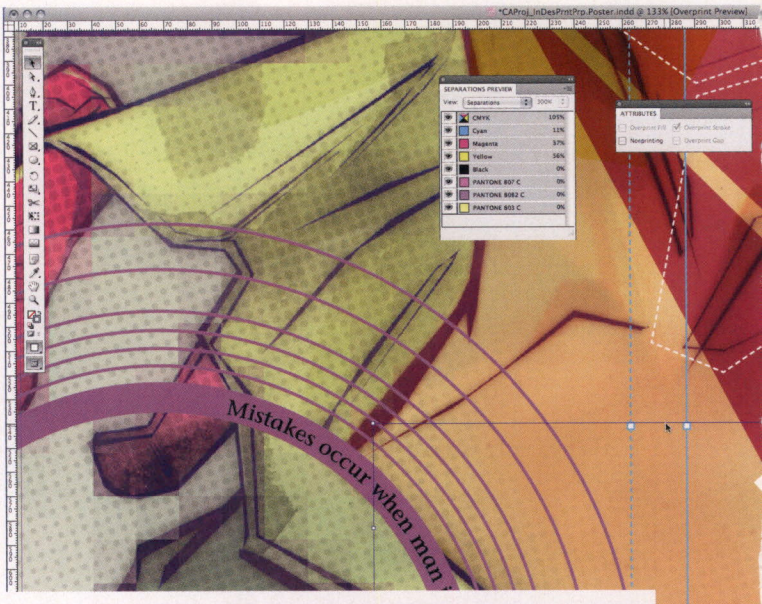
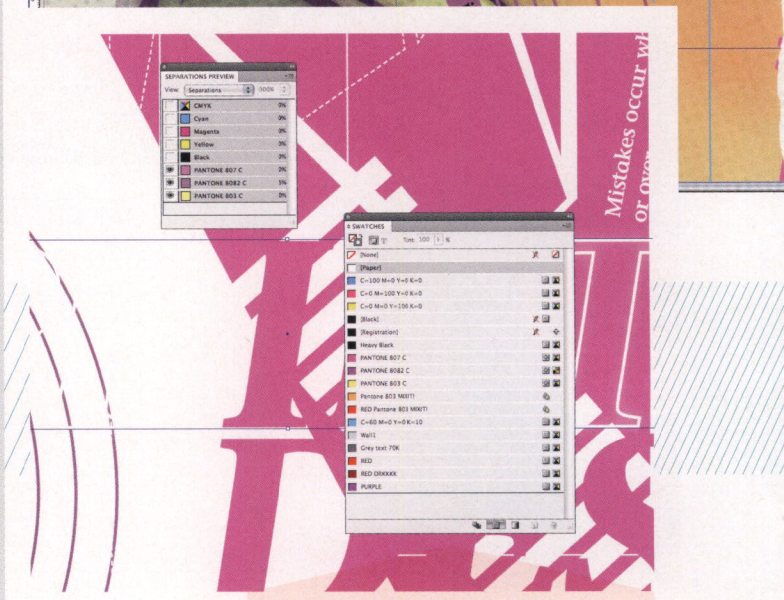
01 Before outputting for print, ensure you're using the correct inks for the job. Throughout the design process we trial various spot colours, and importing files can also create new swatches. Open the Ink Manager via the Separations Preview (or Swatch Options) to identify unused inks and replace them. Simply click on each redundant ink and use Ink Alias to replace it with your desired choice.



02 In the Separations Preview, you can also correct a potentially expensive issue: over-inking. Select Ink Limit from the View tab and add 320%: this is our threshold for cover work. The image will show up with red blocks indicating where attention is needed. Just place your cursor over the areas to pinpoint which Process colour values you can reduce. Pressing Alt and double-clicking the image launches it in Photoshop so that you can use Curves to correct the file.

03 Sometimes adding Process ink to a spot colour can help boost it. Creating a Mixed Ink swatch from the Swatch Options pop-up lets you add a percentage of Cyan, Magenta or Yellow to act as a substrate prior to the spot plate being printed. Alternatively, instead of using the standard Process colours, you can use a Pantone to mix two colours – here we used Pantone Yellow to mix our reds and oranges by mixing 100% Pantone Yellow with 100% Magenta, and 100% Pantone Yellow with 40% Magenta respectively.





Just as InDesign's Blacks are defaulted to overprint – think twice before turning off this preference – [Paper] is defaulted to knockout. Always **check the Separations Preview** to see how inks interact with each other

→ Under Spot Colour Setup, you can specify how many spot colours you require ('Maximum Spot Colours Allowed'). In this case we're going to say two, because during the design process we'll be adding several Pantone colours, and possibly importing Photoshop images that have embedded spot channels (see Ink Management and Mixed Inks). Also, we know that our printer wants our UV as a spot black to guarantee that it's ripped as an additional plate.

Now to Images and Objects. The first option – Image Resolution – is very important, and it's where you make sure that no low resolution images slip through. The lowest value we would feel confident with when running images (never scale the image on the page beyond 100%) is a value of 180, so we've input this under Colour Image Resolution for our poster.

Crucially, InDesign alerts you about conflicting ICC profiles, but always ask your printer which ICC works best with its web press to avoid issues at a later stage. An ICC profile is a set of data that describes a colour input or output device, or a colour space. You want to be conversing in the exact same

White set to overprint often happens when an imported swatch has been modified to 0%. Catching it with View>Overprint Preview is easy, but Overprint Stroke/Fill is greyed-out under Window>Output> Attributes, so you need to select a different CMYK swatch before returning to [Paper] to override the setting

The Black text may be clearly visible here, but bear in mind that the **Pantone will be printed after the Black**, so it will be lost in print. This is particularly common amongst fluorescent and metallic inks

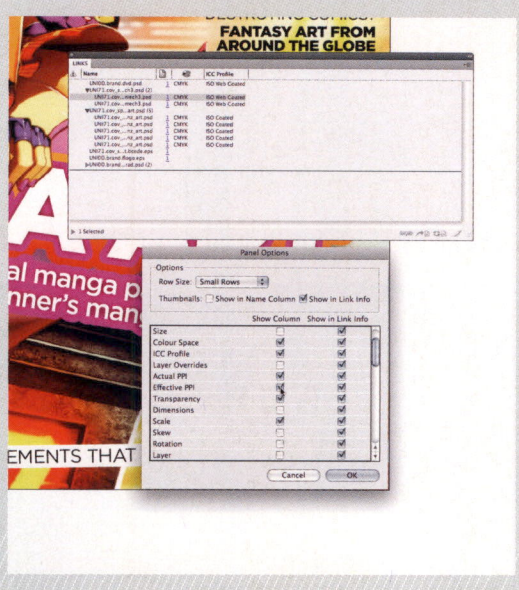
language as the output device to maintain consistent results. Make sure that the Minimum Stroke Weight is not set to anything lower than the default 0.125pt – anything below this won't show on a metal plate. On to Bleed/Trim Hazard, which we prefer to set Live Area (inset from trim): 5mm all sides. Our design might lend itself to image bleed and some text coming off the page as part of the design, but we don't want to lose any vital copy that the viewer needs to read.

The Text options give you the opportunity to be alerted to a variety of issues including overset text, missing fonts and glyphs, and enables you to specify the minimum type size. The InDesign default here is 4pt, which is great for flyers or magazines but is a little low for our poster – even for any caption text we might need to run – so we alter it to 10pt.

Moving on to Document, the most important property to monitor here is the Bleed and Slug Setup. Ensure it's activated and set to the amount of bleed that you want – the default 3.175mm is the industry standard bleed. When you've finished creating a profile, export it as an .idpp file to keep as back-up. →

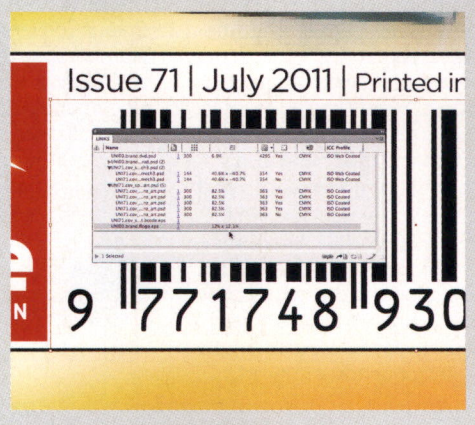
Customising the Links palette

Ensure that your images stay error-free through the design process

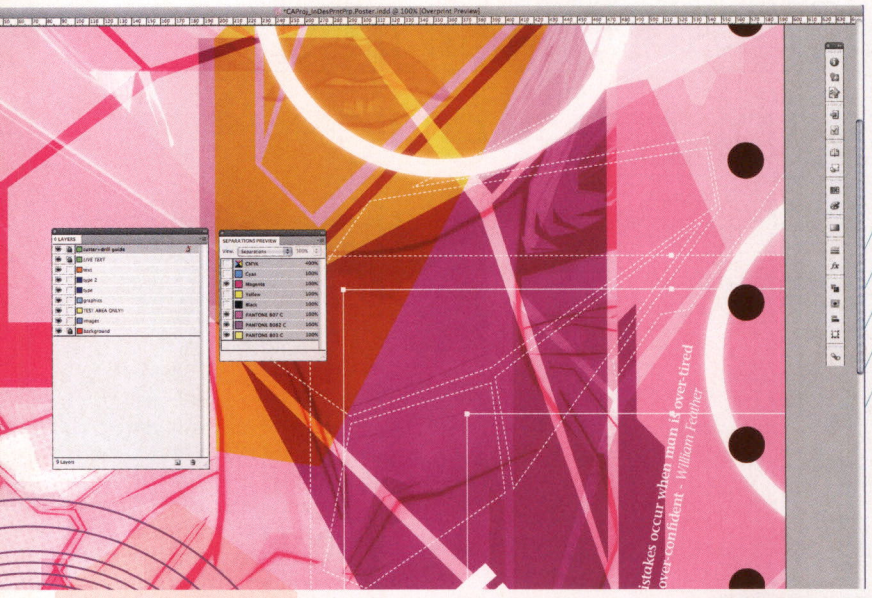


01 Customising the Links panel will give you an understanding of what pre-press work is required. Hitting Ctrl/Cmd+Shift+D opens the Panel Options window, and from here you can access and add more useful information, such as colour space, ICC profile, actual PPI, effective PPI, transparency and scale. Once you've adjusted these options, re-order them in the Links window by clicking and dragging the icons to suit your workflow.

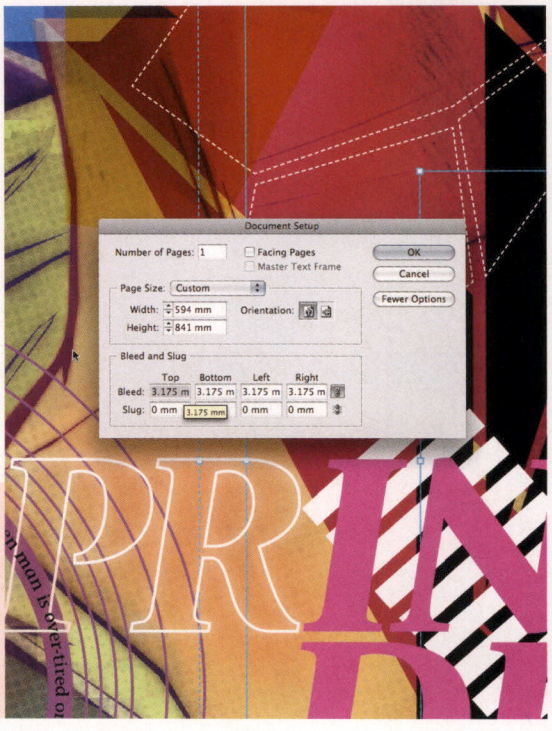
02 Scaling an image in InDesign can affect its output resolution – called the 'effective resolution' – but sometimes this can work to your advantage. This image file using the Links window tells us that its actual resolution is below printing standards at 144dpi, but it's reduced by 40% on the page so will achieve an effective resolution of 354dpi. We'd still re-size it in Photoshop so that we can sharpen and re-link it to InDesign at 100%.



03 When working with imported vector graphics such as in Illustrator, the file becomes resolution independent, so scaling can be ignored. This is good news if you want to blow up an image. Reducing an image is another matter, so keep an eye on the Percentage values in the Links window. Always launch the original vector to check for line weight and text size issues: anything that's going to end up below 0.125pt will not make its way onto a metal plate.



When deploying cutter guides or drill-hole guides, the last thing you want is your printer guessing their location. A common problem is using an ink that knocks-out your design, so **use Registration** to indicate their placement



You never want trim marks too close to your margins as they run the risk of making their way into print. The same is true for any fold marks you add, so adhere to the **industry standard 3.175mm** for both

Four print tips

1/ Avoid losing white text

A common problem that printers encounter is White (or colour) overprint. It tends to happen when an ink that's been set to overprint has been imported to the InDesign document, then edited to 0% turning it to [Paper] in the Swatches panel. Apply any CMYK InDesign swatch, then select [Paper] again to override the overprint setting assigned to the text or object.

2/ Watch out for rasterised type

Any type sharing the same area as an InDesign element using transparency will be rasterised – the space will convert from vector data to pixel data – and so a fissure can occur between the two spaces, leading to split type. Using Flattener Preview, you can select 'Raster-fill Text and Strokes' to highlight such areas. The simplest solution is to make sure your text layer is always above an object using transparency effects.

3/ Knockout spot colours

Some opaque spot colours might need to be printed after the final overprinted Black pass, due to prolonged drying times. You must ensure that your Black ink – set to overprint – has made a knockout through these spot colours. You could reset the InDesign preferences on overprint Black, but it's better to go for the safer option of C: 1% and K: 100%. When you open the Separations Preview and turn off CMYK, you'll see that your White text or object has knocked through the spot colour.

4/ Use layers as guides

Using InDesign's Layers can help prevent printing errors. Add a binding box with a 1pt stroke – on your master page and its own layer – to ensure your live text area acts as a guide. Double-click the layer and apply Lock Layer, and turn off Print Layer so it won't output on the final design. It's also advisable to add a separate layer for folding and cutter guides, and use the [Registration] swatch so that they don't knockout any print.

→ When you open an InDesign document, then simply go to the Preflight box, and with Preflight ticked On, select the profile from the pop-up menu. This then displays a list of potential problems with your document, and lets you click through to their location. InDesign also describes the problem and advises you on some options to rectify the issue. This might seem like an exhaustive process to go through at first, but in the long run it will give you real peace of mind. Plus you can export, import and edit profiles for future projects.

The best way to deliver your file to the printer is in Adobe PDF format. There are various options under File>Export (or Ctrl/Cmd+E) to choose from, but we've created our own for exporting *Computer Arts*. Based on PDF/X-1a:2001, this option flattens all transparency settings and converts our images to CMYK. A straight RGB to CMYK conversion can drastically alter how certain colours will print, so make sure you always convert and colour adjust in Photoshop. Also, always talk to your printer first before working with the PDF/X-1a option to identify any issues regarding its presses.

To create a PDF Preset, go to File>Adobe PDF Presets> Define, select [PDF/X-1a:2001] and click New. You'll need to modify the Marks and Bleeds settings to include all printers' marks, with Offset set to 4.234 and Bleed to 3.175mm. Under Output, leave Colour Conversion set to Convert to Destination (Preserve Numbers), so that all the colour values in your swatches are maintained during output, and leave Destination set to Document CMYK. Once it's saved, it's added to your PDF Export list so you can create a PDF to supply to your printer.

The last stage is to soft-proof in Acrobat. Once you've opened your file, go to Advanced>Preflight, or Ctrl/Cmd+Shift+X, and open the PDF Analysis Tab to investigate the options.

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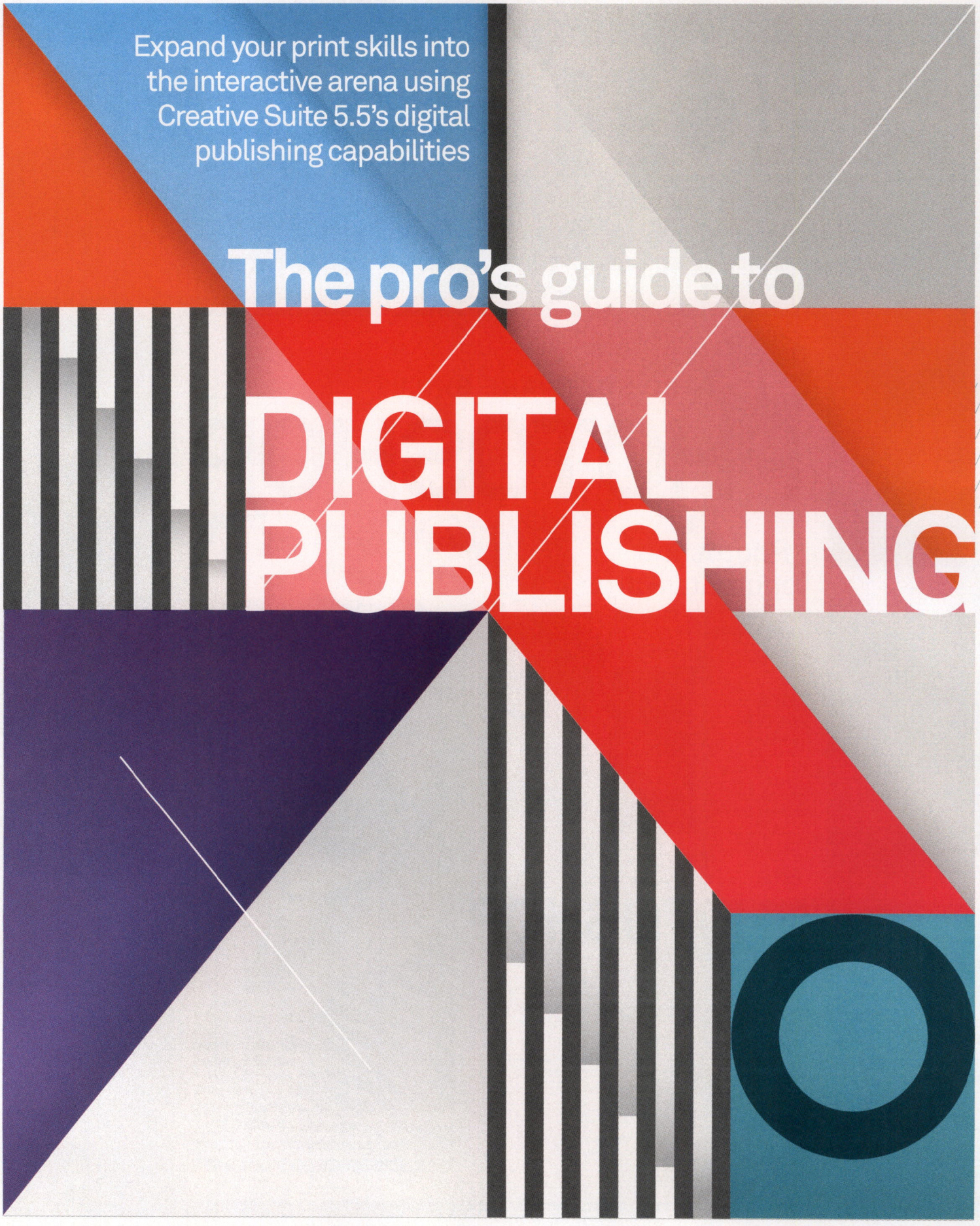
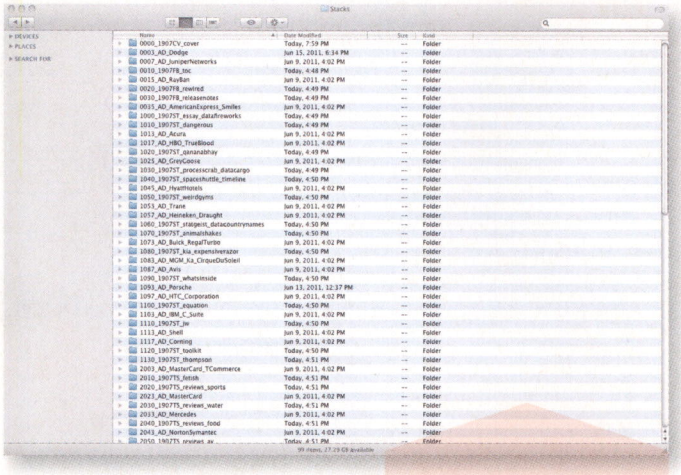

Expand your print skills into the interactive arena using Creative Suite 5.5's digital publishing capabilities
The pro's guide to
DIGITAL PUBLISHING

InDesign File Edit Layout Type Object Table View Window Help
*1907MF_kinect_H.indd @ 200%
A BRILLIANT HEADLINE IS HERE
An equally amazing subhead is in this place here, showing off wit and intelligence as well as a profound and eloquent sense of the article to follow.

When designing your screens you can **utilise many of the same skills** as you use for print design, but other parts of the process are very different



Individual documents are **known as stacks**, which contain screens – similar to pages in a print document

Five pro tips

1/ Start horizontally

When designing articles for the tablet, the horizontal version of the article will often have a tighter fit for copy than the vertical. Starting with the horizontal design will help you determine the overall feel and screen count of the document more accurately.

2/ Package the directories

Use the Package function in InDesign to create the article directories. Start with the horizontal version of the article, then save the vertical version into the same directory. Re-link the images to the links folder in the package directory, and delete the instructions file. Finally, add any additional assets (video, audio and so on) into the links folder.

3/ Sentence breaks help legibility

For multi-screen, long format articles, sentence breaks should be monitored between the horizontal and vertical versions. Because of the varying word counts, entering a force break with the Enter key at the same text point in both versions is a helpful way of ensuring that text on each version of the article starts and ends at the same point.

4/ Create images separately

The Bundler will automatically create a 70x70 pixel PNG file for use in the .folio table of contents (TOC). Often these images are unsatisfactory. Creating a 70x70 pixel PNG image in Photoshop, based on the visual content of the page, often yields a more satisfying image in the TOC. Place this PNG in the document's individual directory.

5/ Simple ways to create metadata

Instead of filling out the metadata functions in the Content Bundler, a metadata file (known as a sidecar) can be created in XML using an XML or text editor. This file is placed in the main app directory with the article folders, and should populate the metadata categories in the Bundler when formatted properly.

With the arrival of Adobe Creative Suite 5.5, digital publishing is now more accessible than ever for print designers. The software offers new flexibility, enabling you to design directly for a tablet format in a similar way as you would for print. Tablets seem poised to occupy more and more of the marketplace in publishing and, luckily, your print design skills can be easily adapted by using the new tools in InDesign CS5.5. The following guide is a concise introduction to the steps involved in producing a magazine-style app (called a .folio file) for a tablet.

All the information in this article will refer to designing for the iPad, still the most popular of the many tablets available. CS5.5 allows you to design for a number of tablet formats, all with varying screen ratios, but Apple still dominates the market. The iPad has a screen of 1024x768 pixels.

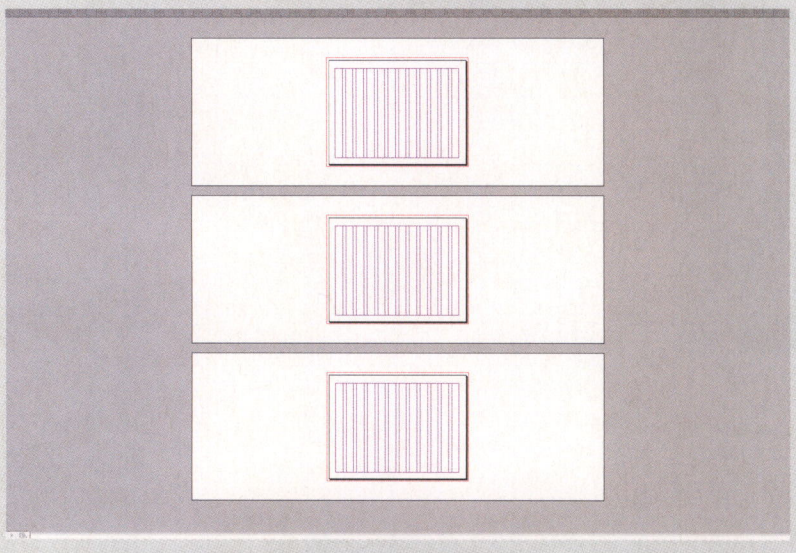
It is recommended that you hone your InDesign skills before embarking on digital publishing. The tools in CS5.5 that add multimedia functionality, while intuitive, force you to think of the final output in very different terms. Individual documents are known as stacks. These contain screens, which are akin to pages in a print document. Simply put, designing a magazine app for a tablet is very different to designing a print magazine.

While print is static in form, tablet design is centred around both vertical (V) and horizontal (H) orientations. Each of these are created as their own InDesign document. Assets (such as photos, audio and video) for the vertical and horizontal documents are the same. Variation in design from vertical to horizontal is not uncommon, and can allow you new flexibility in design solutions. In addition to changing orientation, CS5.5 allows for the creation of many multimedia features, including audio, video, slide shows and animations.

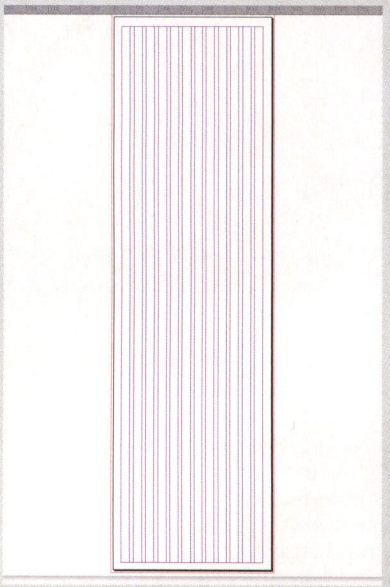
When creating a .folio file, it's important to establish a file management system at the beginning. As well as a master →

Create a vertically scrolling screen

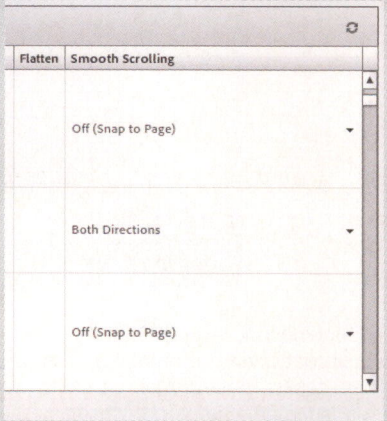
Allow users to scroll seamlessly through longer articles rather than page-by-page with this simple trick



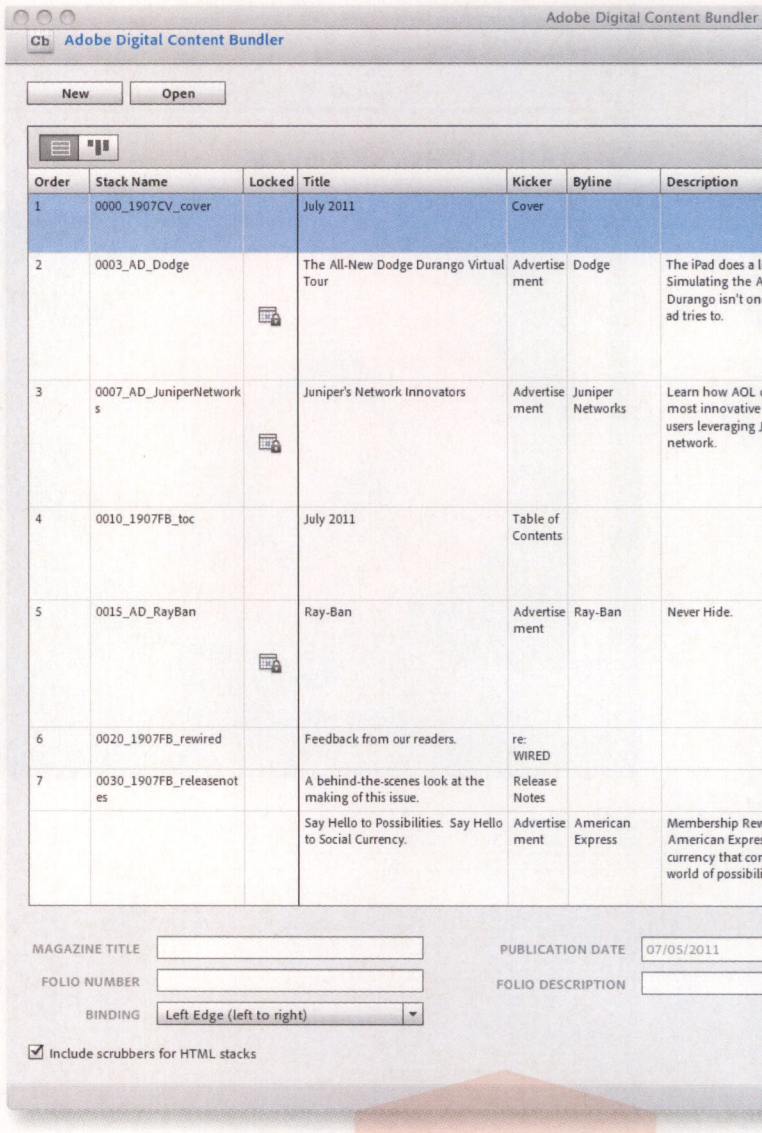
01 As a user navigates a .folio file, screens snap into place as they scroll through an article. For certain pages, such as tables of contents, mastheads and articles with larger format images, screens can be designed for smooth scrolling.



02 Instead of designing to a 768x1024 aspect ratio for a vertical screen the page can be designed many hundreds of pixels taller, allowing more flexibility in use of the screen.



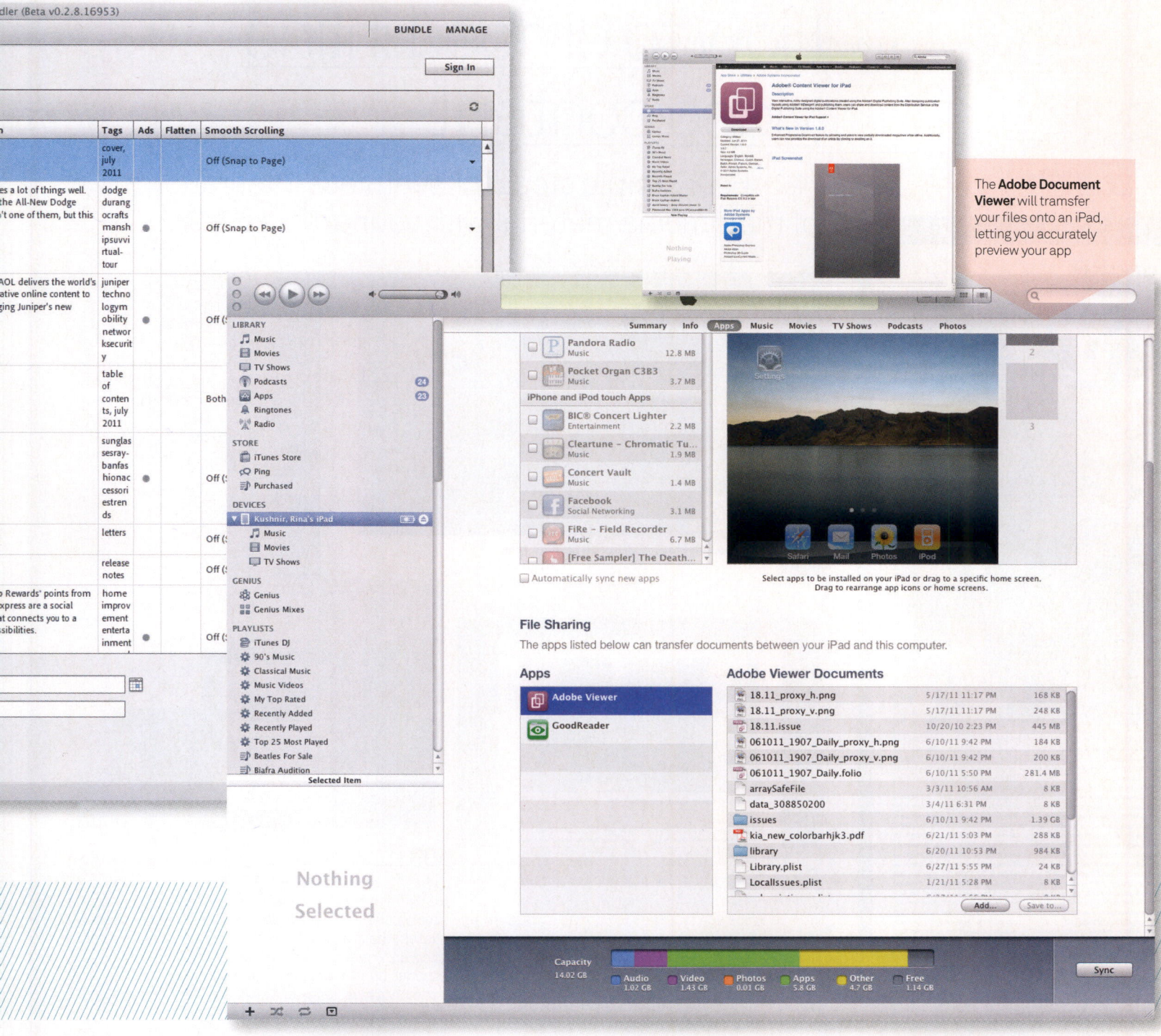
03 Click the smooth scrolling option in the scrolling menu for the article when using the Content Bundler, and choose 'Both Directions.' Currently, Adobe limits this option to one-screen documents only.


Adobe Digital Content Bundler
Cb Adobe Digital Content Bundler
New
Open
Order
Stack Name
Locked
Title
Kicker
Byline
Description
1 0000_1907CV_cover July 2011 Cover
2 0003_AD_Dodge The All-New Dodge Durango Virtual Tour Advertisement Dodge
3 0007_AD_JuniperNetworks Juniper's Network Innovators Advertisement Juniper Networks
4 0010_1907FB_toc July 2011 Table of Contents
5 0015_AD_RayBan Ray-Ban Advertisement Ray-Ban Never Hide.
6 0020_1907FB_rewired Feedback from our readers. re: WIRED
7 0030_1907FB_releasenotes A behind-the-scenes look at the making of this issue. Release Notes
Say Hello to Possibilities. Say Hello to Social Currency. Advertisement American Express
MAGAZINE TITLE
FOLIO NUMBER
BINDING
Left Edge (left to right)
PUBLICATION DATE
07/05/2011
FOLIO DESCRIPTION
Include scrubbers for HTML stacks

The **Digital Content Bundler** will gather all your InDesign documents and create the correctly-formatted files

→ folder that will hold all the assets of the tablet, each element will need to have its own directory. Within those directories will be InDesign files for both the vertical and horizontal orientations, as well as directories for the assets (photos, audio, video and so on) of these documents. Naming conventions for these files and directories must be exact. Suffixes for the vertical and horizontal files should be 'V' and 'H', such as mymagazine_tableofcontents_V for the vertical orientation, and mymagazine_tableofcontents_H for the horizontal. Refrain from using full stops in the file names as these can introduce errors when the tablet is bundled. The overarching directory can simply be named tableofcontents. Organisation is key to successful bundling of the app.

Tablets use RGB colour, and cannot process CMYK correctly. If you are adapting stack design from an analogue CMYK print file, colours must be converted. Any art used within the documents must maintain an RGB colour profile and may



The **Adobe Document Viewer** will tramsfer your files onto an iPad, letting you accurately preview your app

require conversion. If the design is being adapted from a print or other design that uses CMYK, all of the colours must be converted before bundling.

Keeping in mind these considerations from the beginning will help minimise any troubleshooting that may have to be carried out. The introduction of so many new elements introduces the risk of additional errors that may result in the file bundling unsuccessfully, so care should be taken in all aspects of file management.

Generally you can anticipate the following workflow when using InDesign to create a .folio file. First of all set up your document for 1024x768 pts – the points will then convert to pixels when bundled – and reverse the dimensions for horizontal aspect ratio. After creating the horizontal and vertical layouts for all articles, use the Overlay Creator tool to introduce interactivity to your individual files. Anything that isn't standard design will be addressed at this point, varying from document to document. Any interactivity will increase the final file size of the .folio files, so try not to overdo it with the multimedia elements.

Keep design files in the main directory in an appropriate order. Article directories can be numbered to help with organisation. Using the Adobe Digital Content Bundler application, gather all documents in the main .folio directory of the app. The bundler will discretely open and close all InDesign files in the directory and create the appropriately formatted files for the screens of the app. Then use the Content Bundler to create metadata for your .folio file. This typically includes the article title, kicker, byline, description, tags and so on.

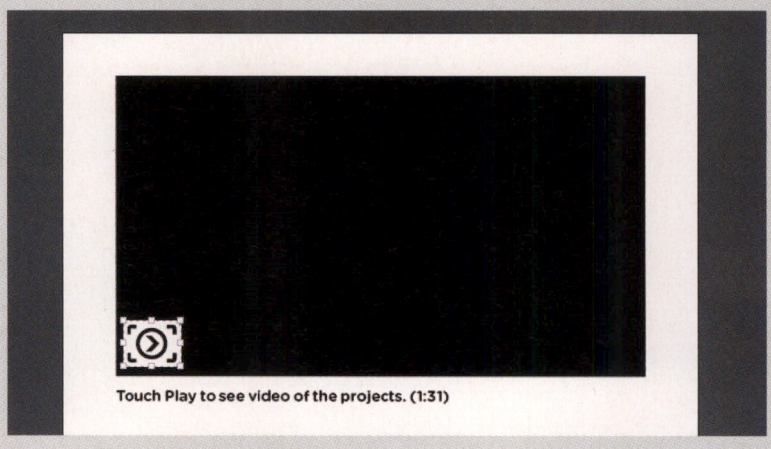
Now bundle the .folio file. This is a potentially time-consuming step depending on the size and assets included. When successful, it's time to transfer the document onto your iPad using the Adobe Document Viewer. This allows you to →

How to embed inline video content

Four simple steps for seamless integration of multimedia material with your articles

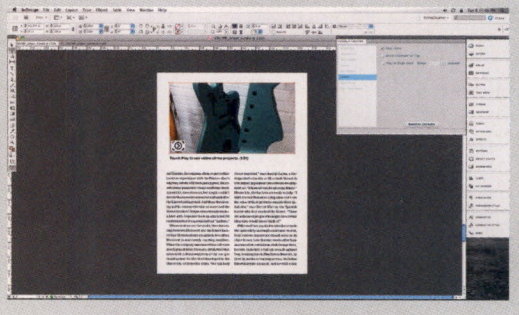
Seamless navigation is key, and you can design screens **to be scrolled vertically**, such as this

BIG HEADLINE
Magnificent subhead filled with jarring realizations and masterful storytelling power right here and now.

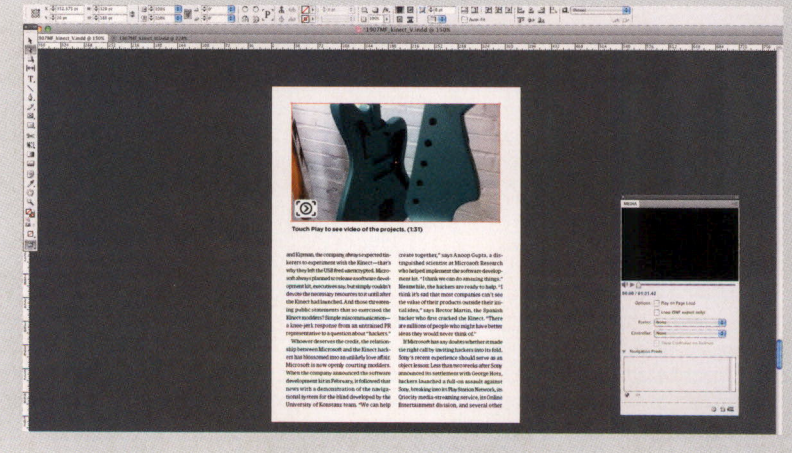


01___ Draw a picture box in your document. Make sure the image box is aspect ratio correct for your video. If the video is to be played inline, make sure this box is the exact same size in both the horizontal and vertical versions of the article.

02___ Import a screen grab from the video. This will serve as a standard image when the viewer arrives at the screen. A call to action and button can be designed and placed on the image as a prompt for the viewer to begin the video, and to let them know that it's interactive content. It will begin playing when they tap the screen.



03___ On a new layer, duplicate the box and import the video. Using the Overlay Creator (found in Window>Extensions), click Video. Within this menu, choose 'Play Inline' if the video is to be played within the drawn box, otherwise it will default to full screen. There are options available such as allowing a video controller to be enabled by tapping the screen, as well as a delay in when the video will play.



04___ Using the Media Palette (under Window>Interactive), determine a start screen for the video if a static image has not been chosen. There are several options here for autoplay, looping and the style of controller the video will display as it plays. Save the document and make sure that all the video assets are saved into the links directory of your document folder.

→ accurately preview your app as though it were a downloaded, purchased file. All interactivity and navigational functions will be in operation. This review step lets you see the document in an accurate context as a user.

The advent of the tablet and Adobe's foray into .folio file creation offers traditionally trained print designers an opportunity to adapt design skills to a new and exciting medium with a broad range of uses. Once the basic skills have been learned, there's ample opportunity to refine and expand on the functionalities the program now allows you to create.

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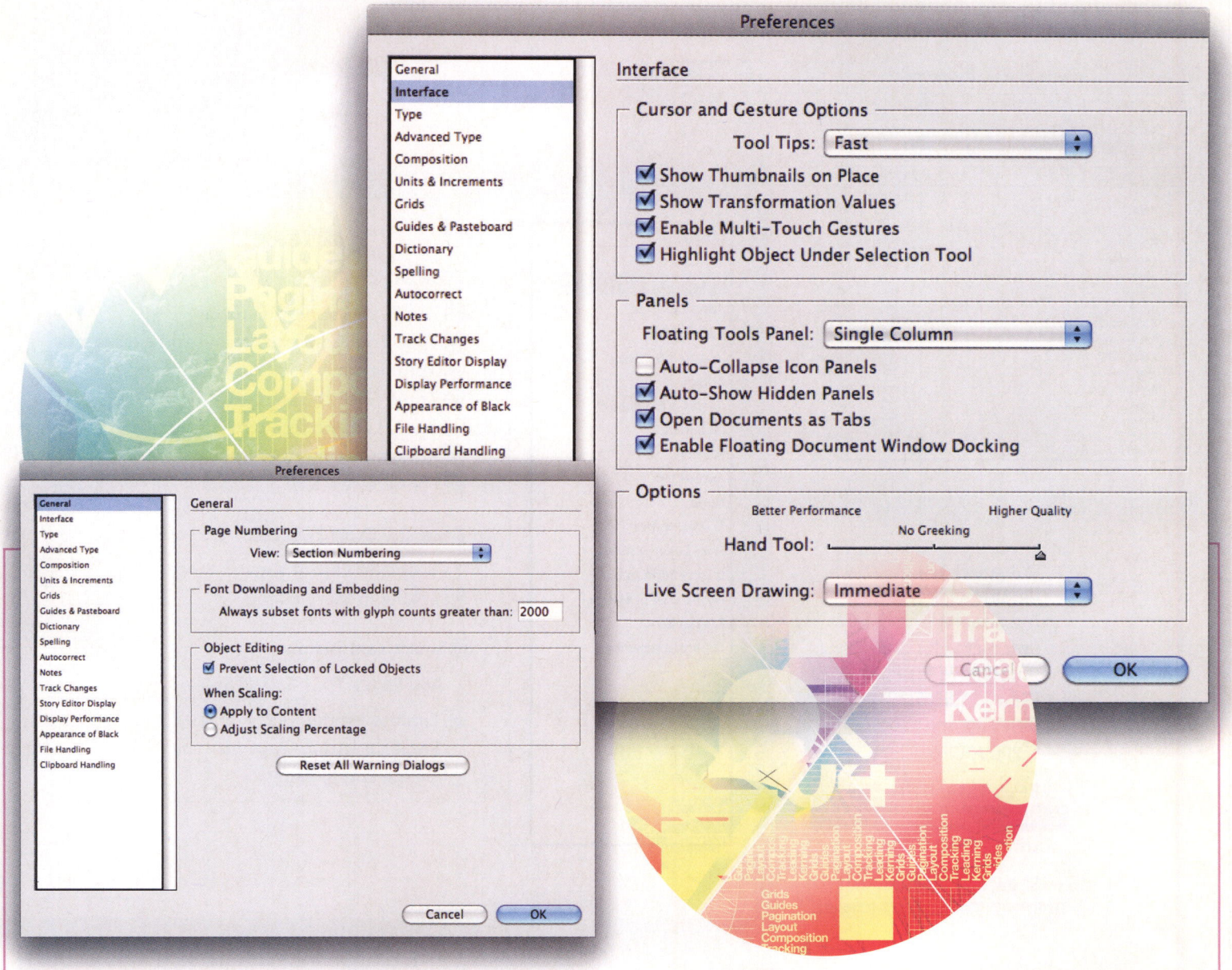
MAKE INDESIGN WORK HARDER FOR YOU

By tailoring InDesign's presets and preferences to your exact needs, you can make the application work harder for you, and speed up your daily design work



InDesign is used by designers for many different kinds of projects. Whether you're a print-based editorial designer, working in an agency creating print collateral such as brochures and reports, or designing interactive applications for the iPad, the software is a hugely powerful tool. But like any effective machine, with some fine-tuning it can become even more efficient. By spending time tailoring InDesign to your workflow you can work faster and smarter than ever.

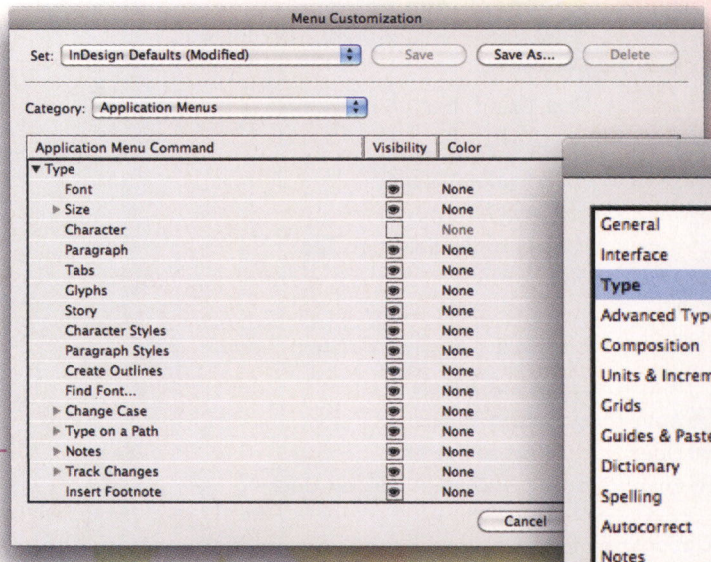
The first thing to do when setting up InDesign is to work through the application's vast preferences, tweaking them to make the program work exactly how you want it to. Of course, some of these preferences will vary on a project-by-project basis, but becoming familiar with the options will enable you to speedily set up your projects to different specs when you need to. There's also a bit of jargon in there, so knowing what everything means certainly helps. So, go to InDesign>Preferences (Mac) or Edit>Preferences on a PC and then General. Page Numbering specifies whether InDesign displays page numbering by specified section or the entire document (although you can change this from the Pages panel).

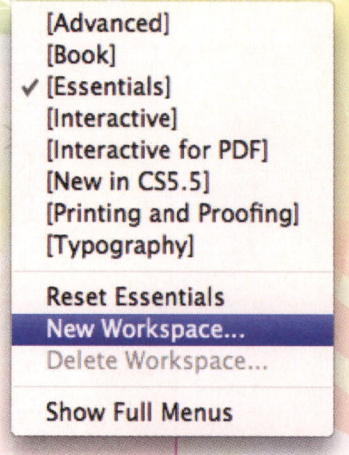
The 'Subset fonts with glyph counts greater than 2000' option means that when you send a file to the printers, InDesign will only embed the characters used in your document if there are more than 2000 glyphs, rather than the entire character set. The Object Editing pane pretty much speaks for itself, although you may not always want to apply scaling to content. And hitting 'Reset All Warning Dialogs' will make all those dialogue boxes that you hit 'Don't Show Again' on reappear.

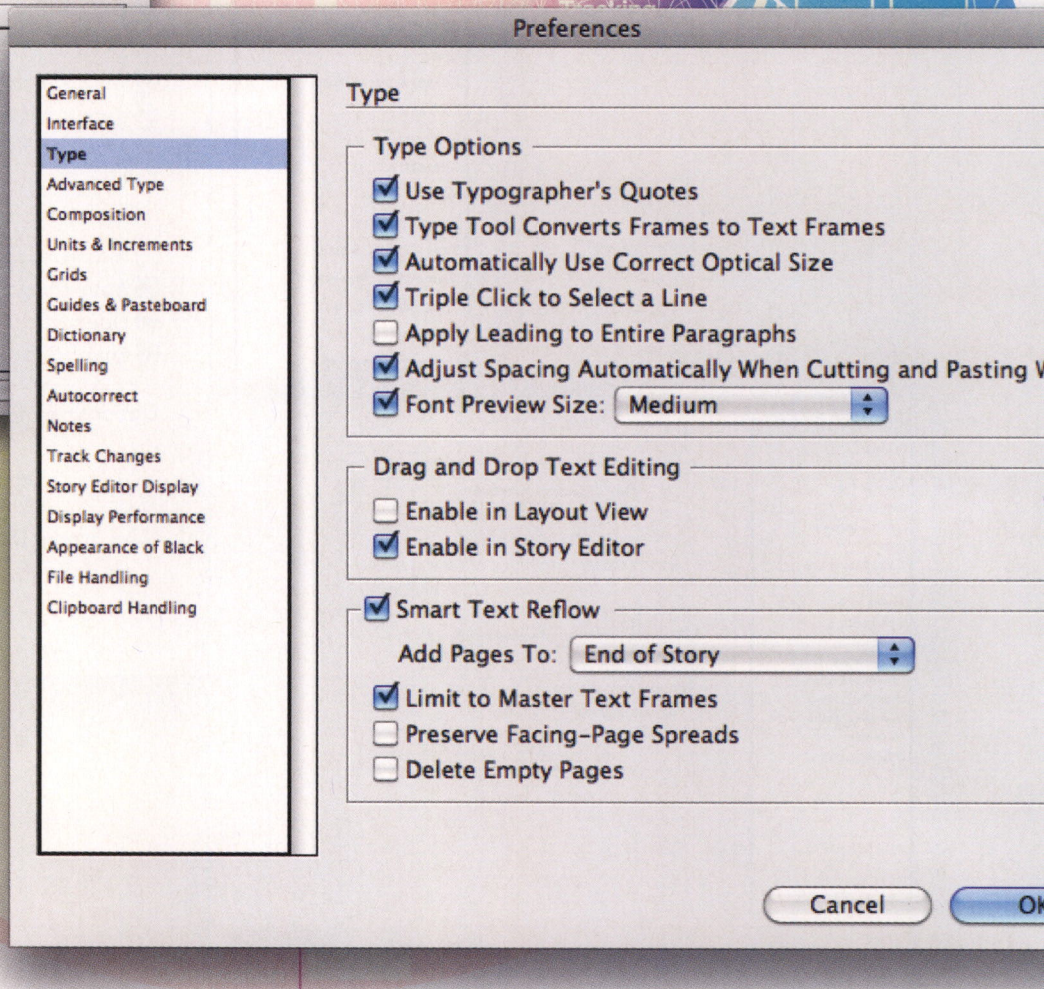
And you'll obviously want to fine-tune the InDesign interface to your needs. You can do this in three ways, the first being to visit the Interface Preferences pane. Here, you can choose to enable various options such as gesture controls (on a Mac laptop or with a Magic Trackpad) as well as showing Transformation Values and highlighting the object under the Selection tool.

You can also specify whether tool tips appear fast, normally, or do not appear at all – the latter stopping them annoying you as you work. And you can set, by default, whether the Tools panel is a single column, the traditional double column or docked to the top in a row. You can, of course, easily change this as you work by double-clicking the top of the Tools panel or dragging it where you want.

Depending on your machine and documents you'll be working on, you may want to adjust the Hand tool's performance – sliding to Better Performance will greek your images as you pan, making for a faster →







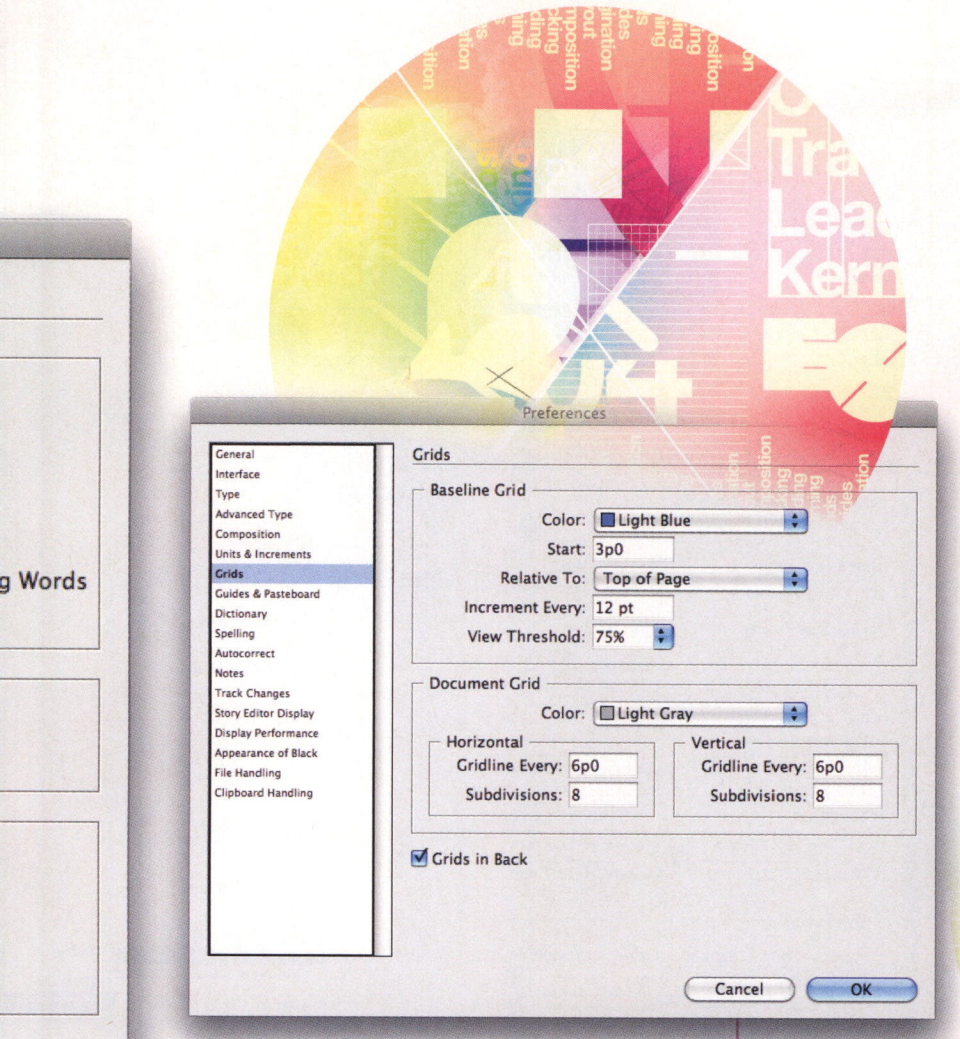
→ navigation experience. The same goes for Live Screen Drawing – adjust it as you see fit.

The second way to tailor the interface to your needs is by visiting the Menus command in the Edit menu. From here you can choose to hide menu options – just go through the menus, choosing which ones you want activated or deactivated. Like all applications in the Creative Suite, when you do hide menu items you get an option to retrieve them at the bottom of the menu in InDesign. For instance, if you've chosen to hide the Character option in the Type menu, clicking the 'Show all Menu Items' option at the bottom of the Type menu will bring it back. You can also colour up menu items, making it easy to find certain commands. This can be handy if you're training up a junior designer and want to show a certain workflow. Above the Menus option in the Edit menu you can tailor keyboard shortcuts to your needs.

The third, and more conventional (and indeed powerful) way of customising the InDesign interface is to use Workspaces. There are a number of preset workspaces for you to choose from, each tailoring the interface to a different design discipline. You can show palettes relevant to book publishing, creating interactive projects, working with type and so on. Access them from the Workspaces option in the Options bar. But of course, where this is most powerful is being able to fine-tune the interface to your specific needs. The process is simple: hide and show panels as you see fit, so think about what you use on a daily basis. Then go to Window>Workspace> New Workspace. Save your workspace, perhaps using your name for easy identification, and then access it in the way outlined above. You can of course save as many different workspaces as you want to.

Back to Preferences, as there's still a lot of setting up to do. The Type preferences pane is pretty self-explanatory, but that doesn't mean you shouldn't work through it to make sure everything's to your liking (or if there are any project-specific options you want to change). Being able to apply leading to entire paragraphs can be handy or a hindrance, as can triple-clicking to select a line. And you may want a bigger font preview size, as making it large can quickly give you a better idea of how your font will look if you're unfamiliar with a set of typefaces in a project. The Advanced Type pane is similarly self-explanatory, giving you the option to change the percentages of superscript, subscript and small caps.

The Composition pane enables you to highlight certain things within your document. We've all seen the missing fonts pink highlight and this is where you can turn this feature on and off, along with other elements such as

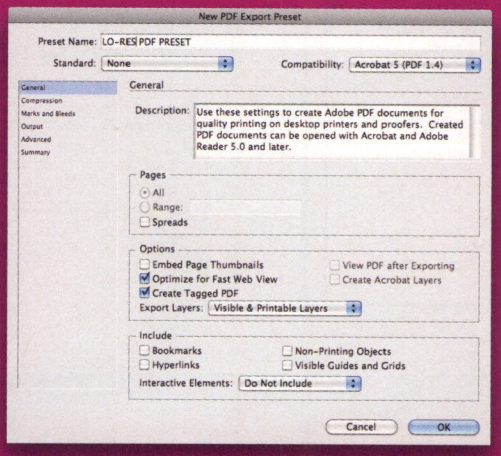


custom tracking and kerning, H&J violations and more. You can also specify text wrap options.

Units and Increments is a preference pane you'll almost certainly be familiar with, being the place you set up global measurement settings. Most work in millimetres but you can change it to anything you like here, from Picas to Agates. Grids gives you options of changing the grid colour and increment measurement and, handily, using the Guides and Pasteboard preferences pane changes the colour of margins, columns, bleed, slug, preview background and smart guides. The next five Preference panes – Dictionary, Autocorrect, Notes, Track Changes and Story Editor Display – are really word-focused, so unless there's no sub-editor involved, you don't really need to worry about them.

Display Performance, depending on your machine, is one you'll want to tweak. By sliding the View settings of differently placed files and effects you can make sure InDesign works as quickly as you need it to. This may be an option if you're working with a really heavy placed Illustrator file, for instance.

Appearance Of Black is important as well. By default InDesign displays black as rich black, so on screen blacks will appear as dark as possible but won't change CMYK values. Changing to 'Display All Blacks →

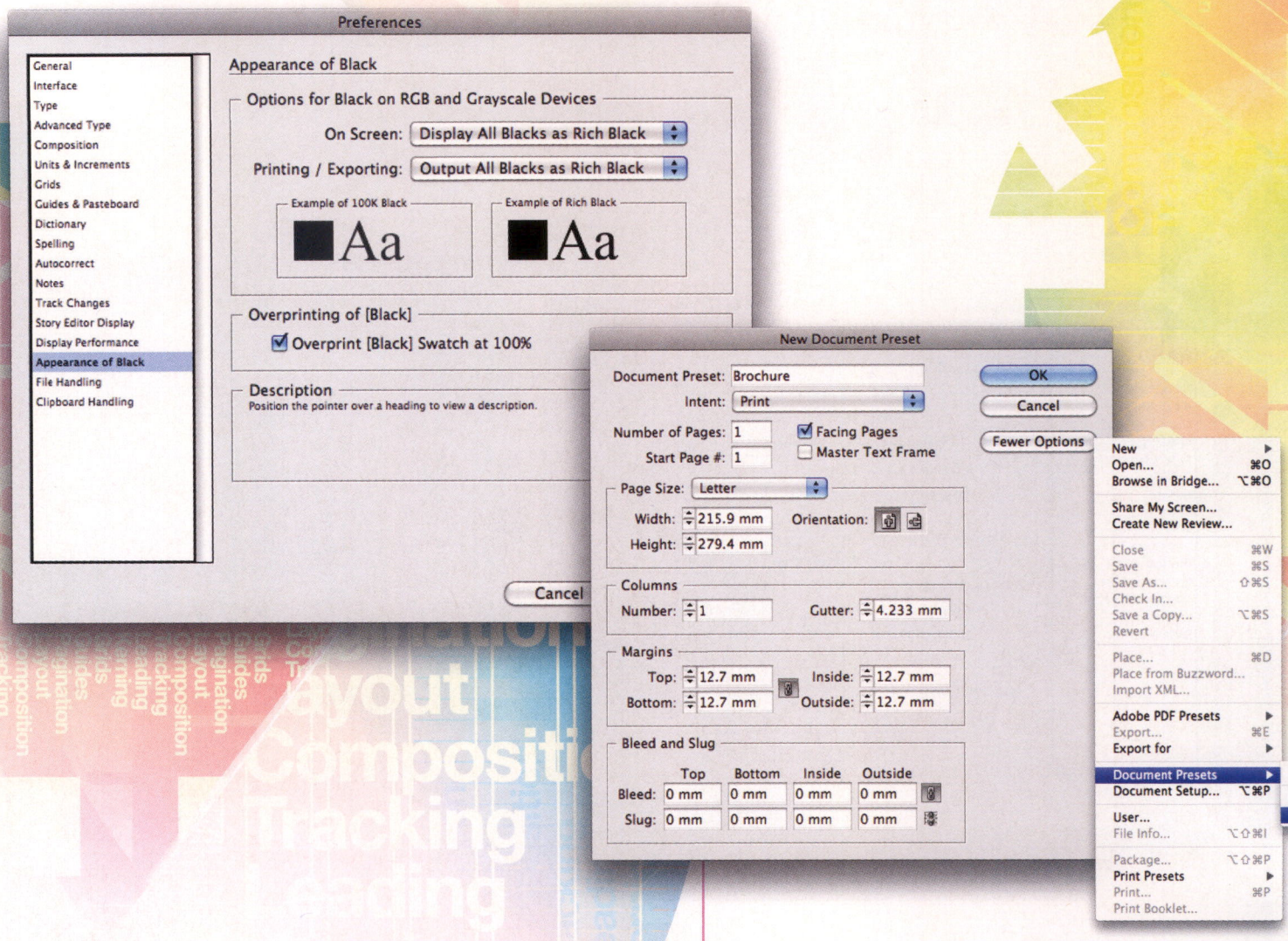


Print and PDF presets

Spend time setting up custom presets to streamline your output

Setting up Print and PDF presets will speed up the way you export files – especially if you output to the same device or PDF settings on a regular basis. When starting a project it should be a primary consideration. You can of course modify the included presets as you go, but if these are changed by someone and you lose a certain setting it can add time to your workflow if you have to readjust settings.

Print and PDF presets work in the same way and they are both found in the File menu. To create a new preset, simply go to Define and click New, then set up your printer settings or PDF options. Hit OK when you're done and you now can use these presets by going to File>Print presets or File>Adobe PDF Presets and choosing the preset you defined earlier. The Print or PDF dialogue will appear with your settings intact. Using Print and PDF presets this way means you can quickly export low-res PDFs or print at A4 in black and white, for instance, without having to manually alter settings each time.



→ Accurately' gives you a better idea of the black you're using (usually a black with other colours added); you'll see blacks as Photoshop displays them, essentially. The same thing goes for printing/exporting blacks. And by default, black is set to overprint – meaning it won't knock out colours underneath. So you don't get show-through on your blacks, it's usually best to uncheck this – but it really depends on your project and your individual design needs. The final preference panes deal with saving, recovery, how links are handled and various clipboard options.

You'll probably be working on many different projects at once during a working week, and if you're regularly creating documents at a certain size, Document Presets are a must. To create a new Document Preset, go to File>Document Presets>Define. In the dialogue box that appears hit New. You're now faced with a dialogue box pretty much the same as the New Document window. First of all, give it a name (the name of the project will suffice or, if you're designing a magazine, the name of the feature or section) and specify the intent (print or web). Changing the intent will also change the units of measurement – for print, this depends on your preferences; for web it's pixels.

Choose the number of pages, whether they are facing (in spreads) and whether you have a master text frame. Then page size, orientation and columns, gutter and margins. Clicking More Options on the right enables you to set up bleed and slug (the latter being an area you can leave printer instructions and so on without worrying about it printing, or having to put it on a non-printing layer). Hit OK and you can now quickly access this preset by going to File>Document Presets and choosing the preset. Of course, you can have as many presets as you want – handy if you're working on several magazines, brochures or other print collateral at once. If you're regularly creating the same size document with the same intent, you may just overwrite previous versions with new designs – but it's always good to have a solid preset to fall back on.

Setting up InDesign may take a while, but it will be worth it in the long run. It may seem like a bore to go through preferences and presets when you want to get cracking on a project, but having all the options as you need them – and indeed sharing these preferences using the Preferences file on your machine with your team members – will guarantee that everyone is working to the same guidelines, and there will be no surprises when sharing files and outputting.

InDesign secrets: improve your workflow

Great shortcut secrets that you never knew existed...

PACKAGE EVERYTHING UP

The Package command in the File menu is used for sending everything to a printer if not using a PDF output. The great thing about the Package command is it includes the fonts used in the document. Of course you should never use this command to send unlicensed fonts to people, but it does make sure there are no nasty surprises (i.e. missing fonts) when your files go to the printer.

QUICKLY STROKE AN OBJECT

In order to quickly stroke an object – without paying a visit to the Stroke panel – simply select the object and then hit the D key. Once you get used to this, it will save you loads of time.

NON-PRINTING LAYERS

When you need to add notes to your team and (maybe) a printer, you can use non-printing layers in InDesign. To set one up, go to the Layers panel options and then New Layer. In the dialogue that appears, turn off the Print Layer checkbox.

QUICKLY SELECT OBJECTS BEHIND OTHER OBJECTS

If you're working on a complex layout with lots of objects overlapping, it can be a pain to select objects that are behind others. To select these hold Ctrl/Cmd and click through until the object you want is selected.

INTERCHANGE NOT JUST FOR OLDER VERSIONS

Yes, we all know that you can use the InDesign Interchange File Format to save InDesign files out for use in older versions, but they do have another use as well. If you need to email an InDesign document but the file is large and bloated, the Interchange File Format strips out images, leaving link data in place. If the recipient has all the links, everything will work perfectly (or should do).

CHANGE PANEL CASE

From InDesign CS4 the names of the panels changed to all CAPS. In order to change the interface back to standard case, simply create an empty folder in the InDesign application folder called noallcaps. It really depends if it irks you that much!

QUICKLY ADD ROUNDED CORNERS

InDesign CS5 brought a very handy feature to the application, in the form of dynamic rounded corners. To quickly create a frame with rounded corners, double-click on the yellow box at the edge of your frame or object and a yellow diamond appears on the top corner of the frame. You can simply click and drag this to add rounded corners.

FONT PREVIEWS ON THE PAGE

You can quickly preview what headlines and so on will look like in different fonts, right on the page. Create some text, select it and then go to the Paragraph panel. Click in the font field and then use the up and down arrow keys to cycle through your fonts – your selected text updating as you go.

JUMP TO MAGNIFICATION BOX

Alt/Opt+Ctrl/Cmd+5 will jump you straight to the magnification box at the bottom of the interface. Handy for quickly seeing your document at a specific magnification.

QUICKLY ADD SIDES TO POLYGONS

You can change the shape of polygons in two ways. The first – the normal way – is to double-click the Polygon frame or Shape tool in the Tools panel and enter numbers. The second – and more interactive – way is to draw your polygon and as you're drawing use the up and down arrow keys to add sides.

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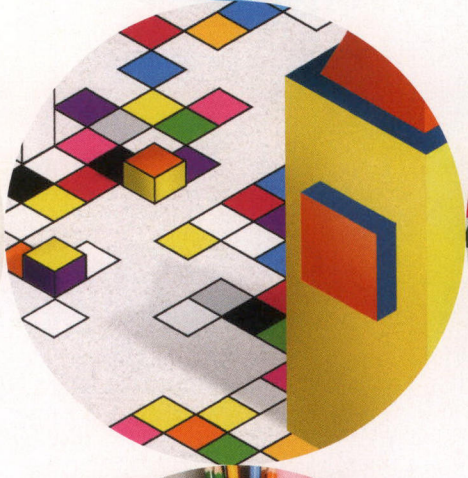

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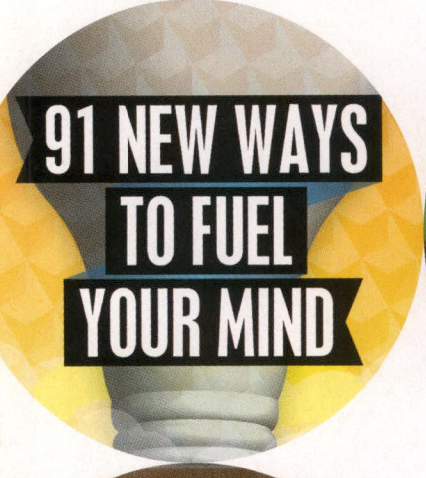
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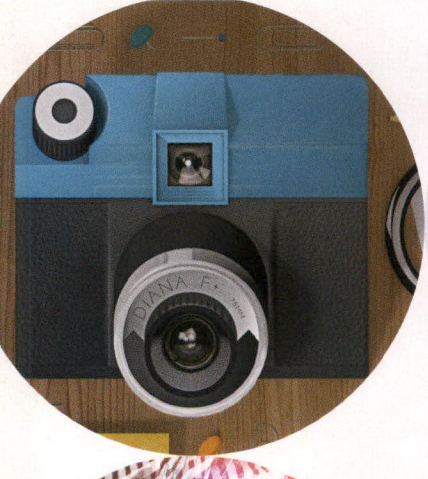

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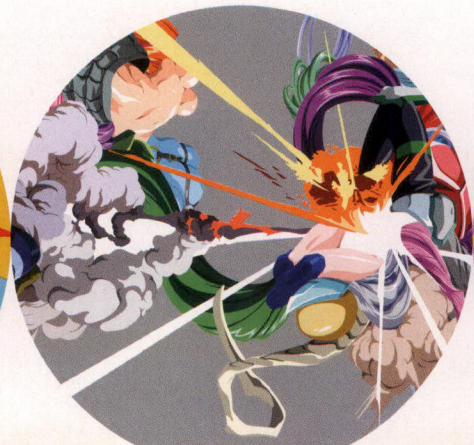

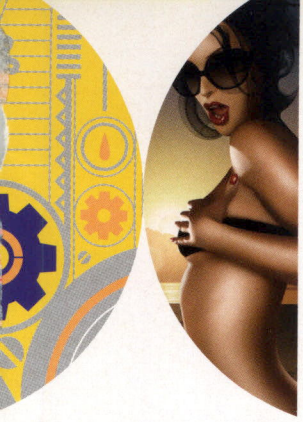

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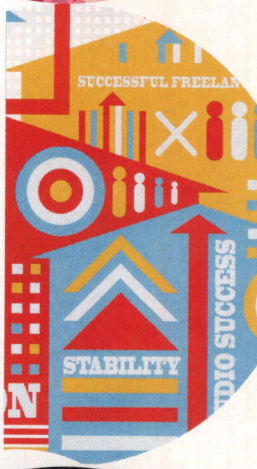
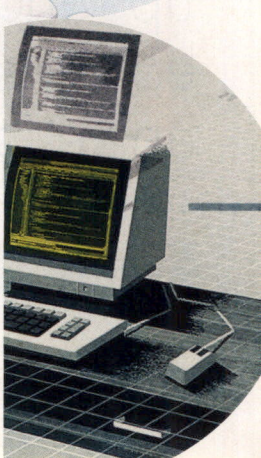
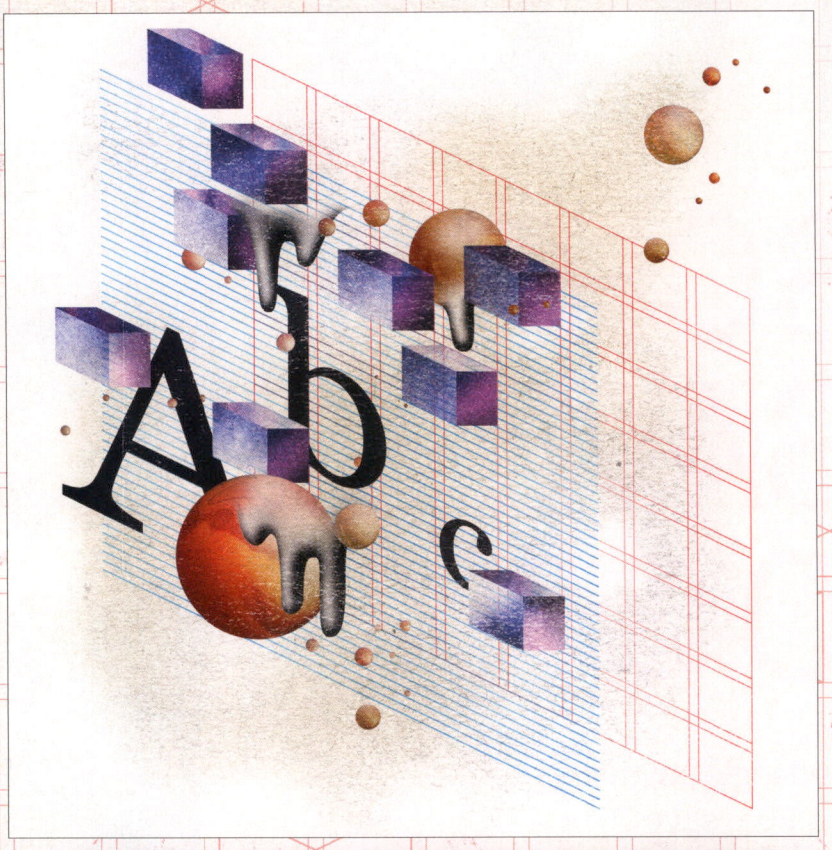






EDITORIAL TOP 50

Get to grips with these pro tips and tricks to make your daily editorial design work quicker and easier to execute in InDesign

1 Space it out

Using InDesign's Optical Kerning settings, you can automatically determine the spacing and kerning between all character pairs. This is particularly useful if you're working with a limited font set, or a cheap or free typeface with few or no matched pairs. You can also use it whenever your document's overall spacing looks a tad uneven – highlight your text area with the Text tool and experiment with the settings from the Character palette.

2 The kerning effect

Optical kerning is also beneficial when combining different fonts, weights or type sizes where no kern pairs exist in the Metrics setting. Headlines and bold display use of typefaces will always require careful kerning. With sans serif fonts, in which small features can more easily be seen in a tight setting, tighter kerning can amplify the impact of words. Remember, no matter which setting you use, you can always add manual kerns in addition to the Metric settings.

3 Set tracking and kerning

You need to be careful when kerning ligatures, as InDesign will automatically revert both standard and discretionary ligatures to individual glyphs when a kern is too tight. This can be problematic when you've manually kerned a headline or sub heading, and then applied a style. To avoid this, always ensure the style's overall tracking and kerning are set before you manually kern any ligatures.

4 Text runarounds

InDesign supports clipping paths created in other applications (and has the ability to create and edit its own), most notably Photoshop. This is a highly effective means of creating text runarounds in an editorial document. In InDesign, go to File>Place and choose the image file. In InDesign's Import Options, check 'Apply Photoshop Clipping Path'. The image is automatically clipped so that only the areas inside the path are visible in the layout.

5 Organise your layers

Grouping and naming layers is important. A layer group can have a pass-through blend applied to the entire group, which affects either every layer in the group or only those that you individually adjust. One idea is to clone the layer group, and apply different blends and effects options to each. You can then switch groups on or off to gauge which work best.

6 Image cycles

When working on a document with a lot of individual images – for instance, a catalogue or editorial buying

guide – constantly saving and placing the individual images into InDesign can be time-consuming. To get around this, Select All (Ctrl/Cmd+A), Copy Merged (Ctrl/Cmd+Shift+C) and the images will appear in the Place Gun, where you can cycle through them using the arrow keys. This trick bulks the file size though.

7 Optical illusions

InDesign's Optical Margin Alignment is found in the Story palette. When activated, it enables you to hang punctuation into the margin (a handy editorial trick for getting rid of text 'holes' and creating a more uniform vertical alignment). Go to Window>Story and check Optical Margin Alignment. Select Live Preview and experiment with the optical settings until you find a suitable value for your body copy.

8 Set your point size

Optical Margin Alignment also pulls lines beginning with serifed characters and certain overhanging characters (such as 'A', 'T' and 'Y') into the margin. Be aware that the point size determines how far into the margin characters will extend, but it doesn't have to correspond to the point size of your text. Start by setting it to the point size of your type (it defaults to 12 point), then adjust the setting upward.

9 Mind over matter

When you need to edit overset text (overmatter), or write copy to fit a text thread absolutely, for instance in a caption or strapline, use the Overset Text Indicator in the Story Editor. This shows you where text is flowing out of the last box in the text thread. Unlike in layout view, you can still see and edit the text that is overset. This makes editing copy to fit much easier than in Layout view.

10 KEEP IT STEADY

Your subhead placements affect the way your content will be read. The writing should introduce new ideas and information from line to line in a steady rhythm. Lazy designers use subheadings to break up the text into manageable chunks. Instead, they should only be used to signal a change in the information – so read the copy and familiarise yourself with the article.

THE Procycling INTERVIEW

Due to such a turbulent second half of his 2010, Boonen's preparation for this season has been quite different. After the operation, he wore a leg brace for two weeks and in that time, the circumference of his left thigh decreased by nine centimetres. Yet in training, he had to avoid showing the left leg too much mercy. "I went trekking in the mountains around Monaco a lot, I did more fitness than I usually do in wintertime, and I started making miles earlier than in other seasons. I hope all the effort will pay off in the spring campaign."

As ever, Boonen is focused on a spring offensive, anticipating the coming year with the effervescent eagerness, but not the uncertainty, of a newcomer in the peloton. His love for these spring Classics permeates both his career and lifestyle – his current home, Monaco, is less than an hour's drive away from the city of San Remo, termination point for Milan-San Remo. It's a race he's learned to love. In last year's edition, he was one of the top favourites after an overpowering performance in the Tirreno–Adriatico stage to Montecatini Terme. But one man was stronger than the Belgian when race day rolled around: Óscar Freire, already a triple winner of La Primavera.

As Boonen explains: "Maybe I was ready too early in last year's campaign. Between San Remo and Roubaix it's a four week gap. It's extremely difficult to hold your best shape over that period of time. One should steadily grow towards the end of that month and have an absolute peak on the cobblestones of Roubaix. It's impossible to win that race when you're not 100 per cent fit. When you're on the cobbles of Carrefour de l'Arbre, you've not only done 200km already that day but you've also done a complete and thorny spring campaign. After Roubaix, your muscle fibres have minuscule strains in the deeper levels. "Still," he adds with a wry smile, "it's my favourite race."

His eyes are set on a third victory in the Tour of Flanders too, despite 'Tornado Tom' not having won Flanders' finest since 2006. In his defence, 2008 and 2009 saw Quick Step team-mate Stijn Devolder escape in the final chapter of the race.

"I'M BY FAR THE MOST CONSISTENT CLASSICS RIDER OF THE LAST FIVE YEARS. I'M THE ONLY ONE THAT'S ALWAYS THERE AND I'M PROUD OF THAT"

last year it was Fabian Cancellara. I'm the only one that's always there and I'm proud of that. It's probably the thing that I'm most proud of. I have beaten Cancellara a lot more than he has beaten me. Only once did he finish the Tour of Flanders in the top ten – before 2010 that is."

Doesn't he find it frustrating that the success of any season has been decided by the end of his spring campaign? "I am a specialist for the Classic races and these races are my main goals, so I find it logical that some people evaluate my season that way. But it's a shame because I really like the Tour de France and the Worlds as well. Still, I find stages in summer harder to win. Since I'm tall and quite heavy, I melt with temperatures above 30°C. It makes my flesh creep. On hot days at the Tour, I drink at least 12 litres of water. Once, in the Tour Down Under, the temperature rose to 48°C. They cancelled tennis matches at the Australian Open but us cyclists had a mountain stage coming up."

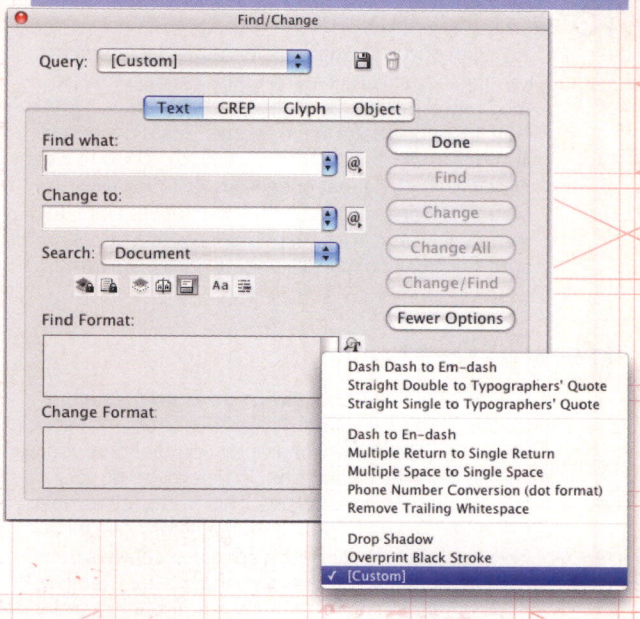
"That first edition was incredibly special," says Boonen. "Still, it wasn't love at first sight. I never thought I would be able to win that race. The Tour of Flanders, that's the alpha and omega for Belgian cyclists, just like all Italians dream of winning Milan-San Remo one day."

Tour of Flanders, 2005
The first of two consecutive wins in Flanders' 'Hoest', proclaiming Boonen the new king of the spring Classics.

Paris-Roubaix, 2006
One week after Flanders, Boonen wins the sprint against Hincapie and Flecha. He becomes the ninth rider to claim the double.

11 USE FIND/CHANGE TO SPEED THINGS UP

This is so simple it's often overlooked: use Find/Change to search for double spaces and replace them with single ones. This can also be applied to glyphs, so you can quickly and easily change any bullet points or page furniture without having to pick through your entire document. Find Font and Find/Change Format are also great for changing all usage of a Type 1 or TrueType typeface to an OpenType version.



12 Take a break

Adding manual line breaks is a quick-fire way of eliminating orphans and widows, and filling out empty text thread lines. However, using them can disrupt other line breaks, pushing unsightly 'gaps' into the middle of paragraphs. You can avoid this situation by simply turning off the default Single-line Composer options. When working with justified text, however, turn it back on as it saves you having to manually justify breaks.

13 Single-line Composer

You can also get at the kerning options from the Character palette as well as the menu bar. So, if you plan on making manual line breaks, you might want to switch to the Single-line Composer for that paragraph or text box, or even for the entire document, then switch back again for working on headlines or justified areas of text. You can achieve this by selecting all the text boxes and changing them all at once, or by switching to Single-line Composer before you open a new document.

14 Every-line Composer

CS5 introduced the Every-line Composer option. Like the Single-line Composer, this enables you to choose how and where to force alignment and hanging characters, either manually or automatically. Rather than having to select each (or specific) text threads, the Every-line Composer applies these styles to layers. Simply group your body copy, headlines or any other separate page elements on grouped layers and apply a manual or automatic style to each.

15 Automatic kerning

InDesign offers two options for adjusting automatic kerning, both located in the Character palette and the Control palette. The Metrics setting uses a font's built-in kerned pairs (if it has any). This is the default setting and is usually the best way to produce a clean, tight kern for a header or call-out text. However, the Metrics settings can be overridden for set pairs (for instance, 'V' and 'A'), so experiment with a mix of auto-kerning and manual on awkward pairings.

16 One by one

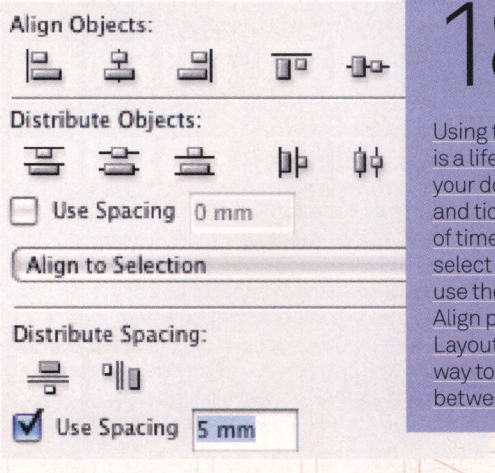
In sans serif headlines, always establish a rough tracking before you kern. If you have to put -10 kerning between almost every character combination, you should be using tracking at -10 before you do your individual character spacing. This works for numbers too. The numeral '1' with anything before or after it (for example: '213', or even a space) will always benefit from a tighter kern. More than one '1' – for example, combinations such as '11' – need really tight kerning.

17 Try plus-spacing

Headline kerning and tracking will often benefit from plus-spacing, especially when you have consecutive characters of letters such as 'U', '0', 'D' and numbers including '0', often '6' and '9', and any combinations of the aforementioned. If your headline uses a combination of these letters or numbers (for example, the word 'Hood'), experiment with plus-spacing them individually, once you've fixed on the rest of the text. This will help separate the double letters and create space between the repeating letterforms.

18 ALIGN AND DISTRIBUTE

Using the Align and Distribute tools is a lifesaver. Not only do they get your document grids looking neat and tidy, they also save you a lot of time setting up guides. You can select three or more guides and use the Distribute controls in the Align panel (Window>Object & Layout>Align). This is a great, quick way to ensure you get equal spacing between them.



19 Take notes

Notes Mode was introduced with CS5 – although it was originally poached from InCopy – and it enables designers, production editors and others working in an editorial workflow to mark up non-printing notes within a document. Using the Type tool, click where you want to place the note, and choose Type>Notes> New Note. To show or hide notes, choose View>Extras> Show Notes or Hide Notes.

20 Design around a note

You can make edits and positional changes to notes. Choose Type>Notes>Notes Mode to select various Notes options, including converting text to a note, notes to text, split a note, and add a Note Insertion Point. Each of these settings will come in handy when designing around a note, enabling you to move notes added by others at a previous stage in the workflow without losing the Note Insertion Point.

21 Anchor it down

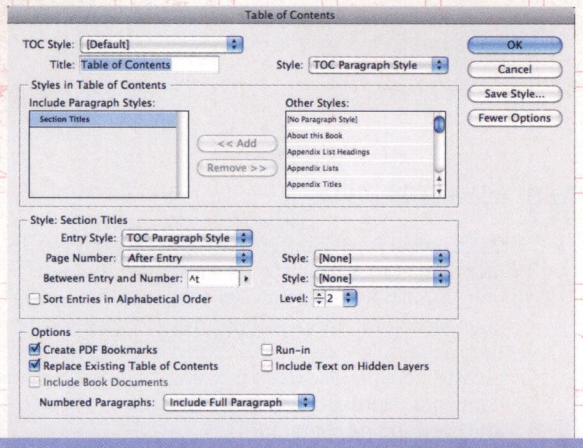
You can add a Note Anchor to act as the root for multiple notes. This is very effective if different people are commenting on a single design element or story, and their comments need to be kept separate. Each note can be navigated to without having to click through each one. To navigate among notes, click the insertion point in the story and choose Type>Notes>Previous Note or Notes>Next Note.

22 Heed the warnings

It makes sense to pay attention to the colour-coded highlight warnings that greet you when a document is opened and elements are missing or corrupt. They are far from arbitrary, and each colour represents a specific issue: pink highlighted text tells you a font is missing; yellow that the hyphenation and justification settings are incorrect (often causing forced line breaks and false justifications) or that someone has manually substituted a font's standard glyphs for another glyph; and green, which signifies that manual kerning and/or tracking has been applied.

23 Non-destructive layers

Adjustment layers in Photoshop are supported in InDesign (from CS4 onward). These create a non-destructive layer that retains its editing parameters even after the layer is imported to InDesign. Within Photoshop is a sub-panel control that enables you to



24 TABLE OF CONTENTS GENERATOR TOOL

Another overlooked function in InDesign is the Table of Contents Generator. It's really useful when producing large, multi-page documents and interactive PDFs because it will automatically update folios and page furniture when spreads are added, removed or reordered. Decide beforehand how you want to break the contents down. Then select Layout>Table Of Contents. You can then apply an existing style to the contents, or define each element as an individual style.

adjust settings such as levels, curves and saturation with greater efficiency. If you want to quickly edit any of these parameters from the image, Ctrl+click on the image and select Edit Original.

25 Highs and lows

Though you cannot control individual x-heights via InDesign, you can use the Character palette to read the necessary information to help you select a suitable font. If you're using several typefaces in a text-heavy undertaking such as a newspaper or magazine spread, then think carefully about x-heights. Having a high x-height in the body font makes it more legible, so pair this with a low x-height for the display or call-out font.

26 Optical tracking

Short, sharp bursts of text – such as those on opening spreads and call outs – must be evenly tracked, or they run the risk of altering the emphasis of the word (the classic 'Therapist' is a case in point, if the 'e' and the 'r' drift apart). Optically tracking together (rather than Metric or manually) words and characters aids the flow of the words for short, sharp call-outs, making their use more punchy and immediate.

27 Start at the very beginning

The title of the editorial piece – logo, or masthead on a magazine cover – is, under normal circumstances, the first thing that is read. It therefore needs to be striking and memorable without resorting to illegibility. Bear in mind that it therefore must be readable from a distance (consider point size), legible (choose the right font), and work while often being obscured (such as a magazine on a newsstand).

28 Reflect your subject

InDesign is a fabulous experimental space, so consider the context of your editorial design. Remember that when deploying serif or sans serif typefaces that each possesses much more than their basic visual attributes. Choice of font can make an editorial article appear relaxed, energetic, formal and so on. Try to find fonts that suit the article's content.

29 Get PDFs PDQ

In InDesign's Preferences, set your default PDF output to 'smallest file size'. You can then hit Ctrl/Cmd+E, Ctrl/Cmd+D and press Return for quick PDF creation straight to your desktop. You'll spend a lot more time checking PDF settings when outputting the final job, so keep your defaults set to quick, small PDF file production, so that you can quickly create and share works-in-progress or compare several treatments.

144 pt
Bureau G
rot Medi

72 pt
Bureau Grot Mediu
mBureau Grot Me

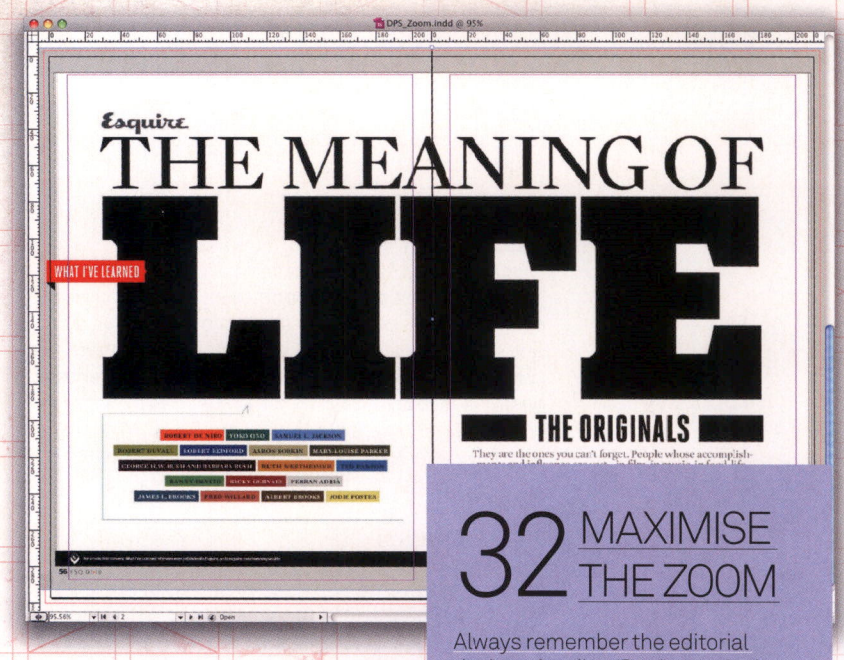
48 pt
BureauGrotMediumBureau

30 HEADLINE INTEREST

Analyse the words of headlines and call-outs, and think about typographic treatments that elevate their meaning. For instance, by blowing up the keyword of a headline, you can make it dominate the headline and provoke interest. Similarly, you could run the keyword in a different colour, or use an image instead of the word to add an extra layer of meaning and interest.

31 Smart Text Reflow

Use the Smart Text Reflow feature type preferences to quickly flow overmatter to a new page. Start by going to Edit>Preferences>Type (Windows) or InDesign>Preferences> Type (Mac OS) and selecting Smart Text Reflow. Select Add Pages To and overmatter will flow in to a new page automatically.



32 MAXIMISE THE ZOOM

Always remember the editorial designer's edict: 'Don't see single pages, see individual spreads'. Keeping this in mind, it's possible to set up a simple keyboard shortcut in InDesign that maximises the zoom for analysing grids. Ctrl/Cmd+Alt+0 zooms to the spread, but by setting up a further manual shortcut you can zoom further out, which will give you a much better impression of the overall spread. In order to do this you'll need to select Edit> Keyboard Shortcuts, then try something like Ctrl/Cmd+Alt+9.

33 Facing-page spreads

Also within the Smart Text Reflow options, you'll find an option called Preserve Facing-Page Spreads. When text is flowed into the middle of the document, as the name implies this ensures that your facing-page spreads aren't distorted – handy if a writer or sub editor gives you extra body copy to fit in. If your design has images specific to the right or left side of the spread, turn on this option to lock them to the page.

34 Override the Master

You can quickly override master page settings for all or selected page elements by doing the following: to override specific master items on a document page, press Ctrl/Cmd+Shift and select the item or items you want to override, such as boxout text or a caption. Make your changes. The page element can now be selected like any other page item, but retains its link with the master page.

35 Rearrange the furniture

Page furniture, such as folio marks, graphic lines or graphic identifiers, can be applied by a master page item. However, if your design allows it, you can experiment with placing page furniture in unusual space to add variety without losing identity. US *Esquire* magazine does this brilliantly, by creating visual signifiers for its sections that don't always sit in the same place.

36 OpenType fonts

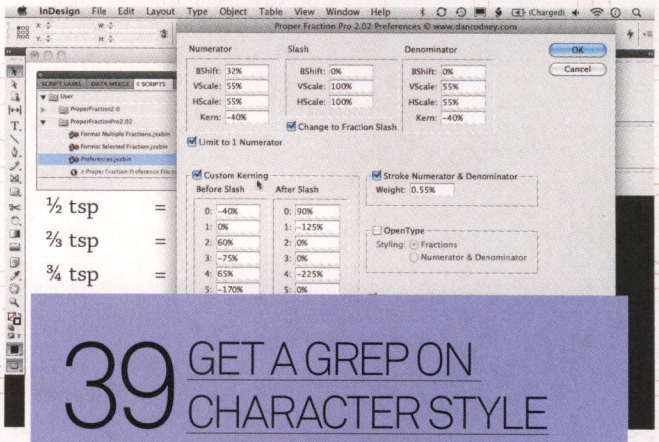
Get to know your OpenType fonts and ensure the OT identifier is present in the font list (it is by default, unless you have large preview selected. This can be changed in Preferences>Type>Preview size). You can then access ligatures for OT fonts via the Character palette. You may like to try tracking these manually in headlines in order to achieve some interesting effects and overlapping characters.

37 Use separate layers

Set up a separate layer group for any break-out areas such as call-outs, blown quotes or subheads, especially if you're mixing sans serif faces or weights. You can then experiment with bold, black or italic styles to see if the treatment of each adds anything to the page layout. As a layer group, you can switch visibility on and off to preview each.

38 Good housekeeping

If you use Bridge to organise and preview your image assets, consider doing a spot of housekeeping before embarking on a big editorial project – especially if revisions and edits are expected at a later point. For instance, it's a good idea to group all the portrait images together, then the landscape images, and even obscure crops and images with embedded paths into individual sub folders. This makes it considerably easier to substitute one image for another further down the line.



39 GET A GREP ON CHARACTER STYLE

GREP styles are a brilliant means of making swift character style edits to long-winded passages of text. You can use GREP styles to apply a character style to text that conforms to a specific GREP expression. For instance, suppose you want to apply a character style to all URLs in a body of text. Rather than having to manually find and replace each example, you can create a GREP style, select the character style and specify the GREP expression.

40 Narrow it down

If your grid sets text to a ragged right, you can often get away with using narrower columns. Remember though, that if you're using bold type you should double the interline spacing, and that if you're using type with a large x-height you will need to increase the leading to compensate for the 'right-hand hang'.

41 Neat and tidy

Avoid centred text headlines or sub headlines atop text that is set ragged right. Balancing it on a column that is set up with a rough right-hand edge makes the centred text look untidy, and interrupts the reading process. Having white space to the right of headlines gives a 'breath' before readers engage with the text.

Cultura

Musica

Dal vivo

Dalla Gran Bretagna

Cambio perpetuo

Playlist Pier Andrea Canei

Beata newranza

Rock

Pop

Gospel

Classica

42 MIX AND MATCH YOUR HEADLINE FONT VOLUMES

When using several volumes of the same font, think carefully about how the weights and styles complement each other. By mixing and matching volumes, you can create character throughout the design. For instance, pairing italics with bolds adds elegance, while light and hairline weights matched with a grotesque volume works well for headlines and straplines.

43 Stack your captions

Set picture captions to ragged right, and try not to extend them across the width of a picture. Stack them in short lines to offset the need to scan an entire line. It also enables white space to creep in to areas that would otherwise be packed with image and text.

44 Choose your focus

You can expand a focal point across a spread by deploying 'satellite' call-outs around the main area. Even a modestly sized focal point benefits from smaller call-outs surrounding it and a group of smaller elements, such as annotated box-out information, can appear as large as the focal point itself. This is a neat trick to use when annotating an image.

45 A balancing act

Use implications and directions in your spreads. For instance, if you need to show images of two people talking to each other, balance one on the top right-hand side of the spread, and one on the bottom left corner. This works for text too. If the headline of a piece asks a question, rather than answering it immediately beneath, see if the call-out reply works better at the foot of the page.

46 The curiosity principle

Bleed images over one right-hand page and set them up to begin from the left-hand edge of the next page. This adds curiosity for the reader, helps to ensure the continuity of the feature, and expands the notion of a 'spread'. It can also be used to generate pace or even lead the reader into an unrelated section or new article.

47 Create a crescendo

If you have to use lots of similar imagery on a spread, use the whole spread to plot an ascending graph-like set of images. Set up concentric columns across the spread, section each off into thirds using guides, and place images at increasing proportions from left to right, creating a crescendo effect on the right-hand edge of the spread.

48 Headline hierarchy

Experiment with your headline decks in InDesign by creating multiple but similar styles that can then be applied to each layer of the hierarchy. Make the headline size as large as possible, then reduce it by a third for the next deck, then by another third for the following deck.

49 Make it snappy

InDesign CS5's snap functionality aligns elements with other objects, margins, columns and images. Usually this is a great feature, but in certain circumstances it can disrupt the 'feel' of a page. To temporarily turn off the snap, press and hold Ctrl as you drag.

50 Staggering headlines

Use headline arrangements that reflect the phrasing and rhythm of the words. For instance, break a long headline down into the groups of words you read together; split these into separate decks; then stagger the alignment of each deck.

Thanks to... All at Epoch, Jan V. White, Mark Porter, David Carson, Craig Minchington, Sawdust Studios, Jeff Knowles, Steve Price, Terry White, Jono Lewarne, Janna Broadfoot

InDesign CS4

Mix custom type with photography

Leading art director **Nathalie Kirsheh** walks through her design decisions when laying out an opening spread for a feature

Images and type may be two of the most important components of editorial design, but that doesn't mean you should think of them as completely separate elements. With a bit of extra know-how, you can combine them both with striking results.

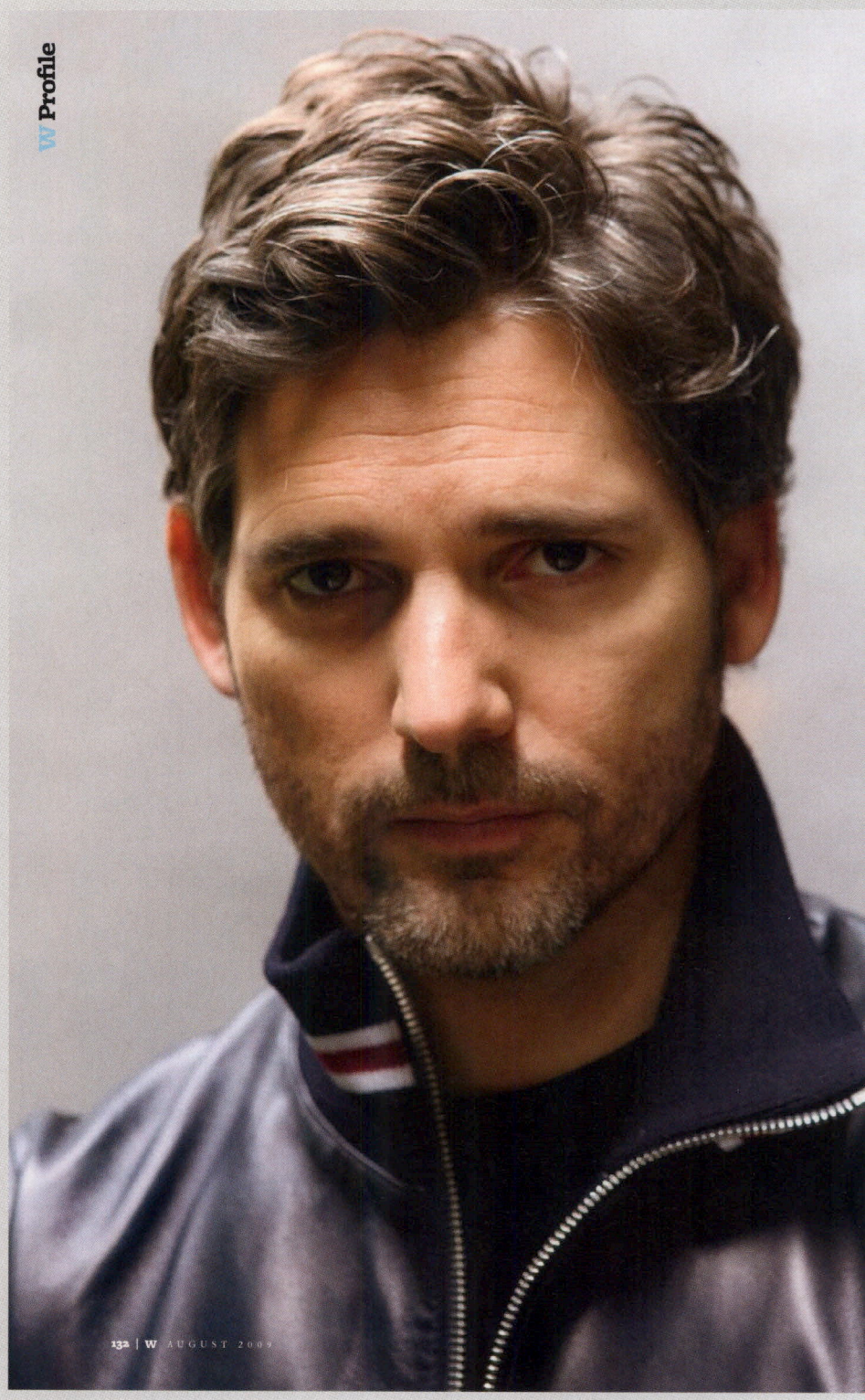
In this spread for *Details* magazine – an interview with actor Eric Bana – I used a number of simple moves to create a complex-looking effects filler treatment. After pairing two full-bleed images across a double page spread I overprinted the subject's initials as the main graphic, mirroring the portrait of him and echoing the stripe pattern on his jacket.

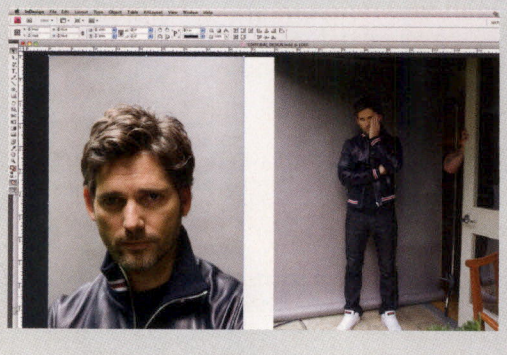
The finished design displays the text as a striking graphic element, and it's easy to create similar effects with a few simple manipulation tricks.

Nathalie Kirsheh
Design director of *Details* magazine, Nathalie has worked on redesigning titles such as *Details*, *W*, *Seventeen* and *Popular Science* magazines. She also serves as president of the Society of Publication Design.
www.nathaliekirsheh.com

Time needed
20-30 minutes

Skills
- Work with full-bleed photos
- Convert type to an object, and manipulate it
- Plan a balanced composition over the spread
- Add fine details and flourishes





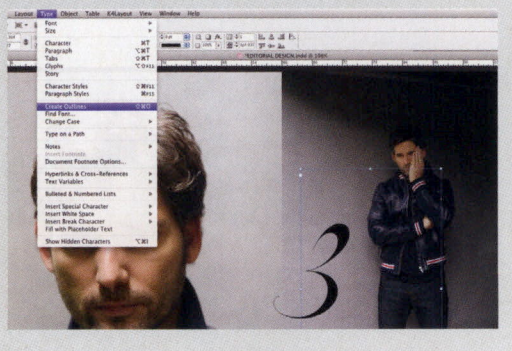
01 First, choose the images you want to work with. In this instance I selected a cropped-in headshot and full body shot as they conveyed different emotions and worked well visually side-by-side. To place the components on the document, I began by selecting, importing and then cropping the images to ensure the right balance of scale and variety.

BANA YEAR

After a string of smouldering dramatic roles, former stand-up comic **Eric Bana** learns to laugh again in *Funny People*. BY **KEVIN WEST**
PHOTOGRAPHED BY **ARI MARCOPOULOS**

HAIR BY FRANK CALASSO FOR MARCARETMALDONADO.COM; GROOMING BY CATHERINE FURNISS FOR REDKEN/CELESTINEAGENCY.COM

Eric Bana at L'Ermitage hotel in Beverly Hills



02 ___ Now select your other elements. Here I chose a number '3' glyph to represent both the 'E' and 'B' in Eric Bana's name. Place a type box, then experiment with typefaces until you find one that's legible to represent both characters – here I've chosen Mommie. To start manipulating the typeface, go to Type>Create Outlines.

03 ___ After modifying the type into a shape, choose Object>Transform>Flip Horizontal to resemble an 'E.' Flipping it vertically again from there enhances the resemblance even more – experiment until you're happy.

→

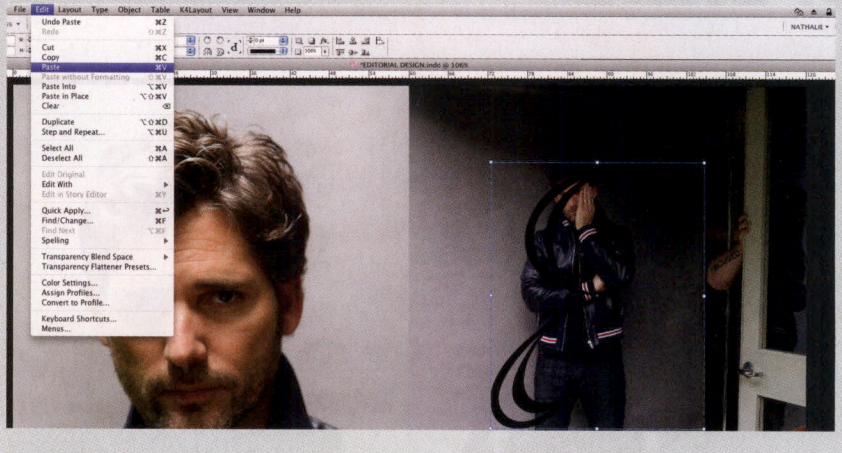
04 I looked for a detail in the photo that could be reintroduced in the graphic, and opted for the stripe pattern on the trim of the subject's jacket. With the Pen tool, render the structure to create negative shapes within the object.

05 Repeat step 4, rendering the second shape and placing it in the lower portion. Now both shapes are layered over the structure beneath, which we can then manipulate further.

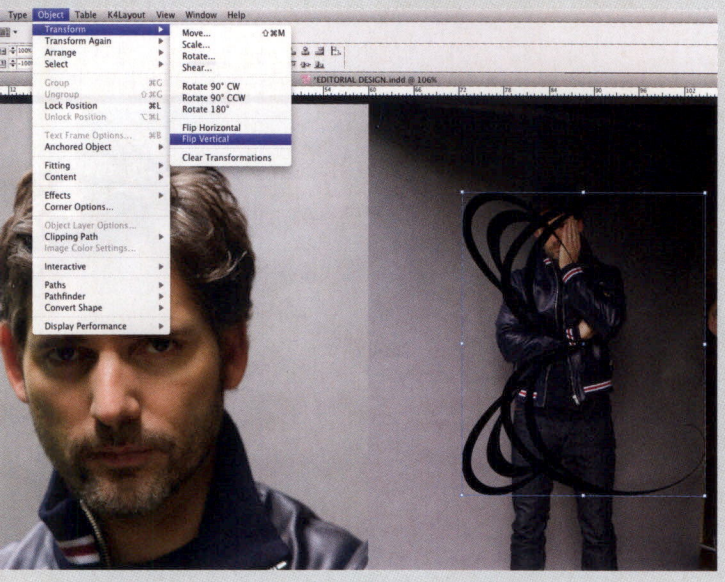
06 Select both newly created shapes, then go to Window>Pathfinder and click 'Add'. This combines the selected objects into one unified shape.

07 Select the combined shape and graphic layer beneath, making sure that these are the only two things on the page that are selected.

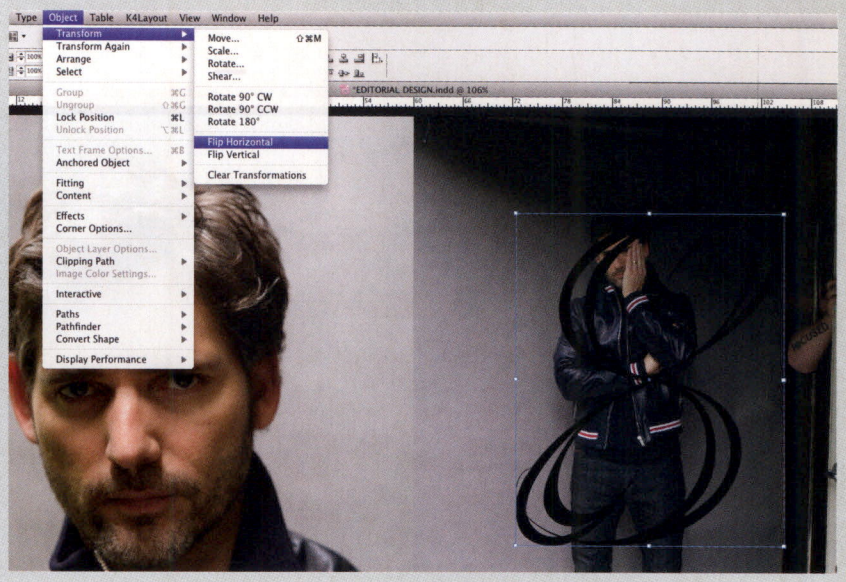
08 Subtract the frontmost object (in this case, the white shape) from the backmost object (in this case, the black shape, or 'E') by selecting Window>Pathfinder>Subtract. You'll end up with one object, with the white shapes subtracted from the black shapes. The image will now show through the negative space area where the white shapes were.



09 With the first initial of the subject's name completed, we need to create the second initial – 'B'. To ensure that this works as an effective mirror image, simply duplicate and rotate the shape that you've just completed.

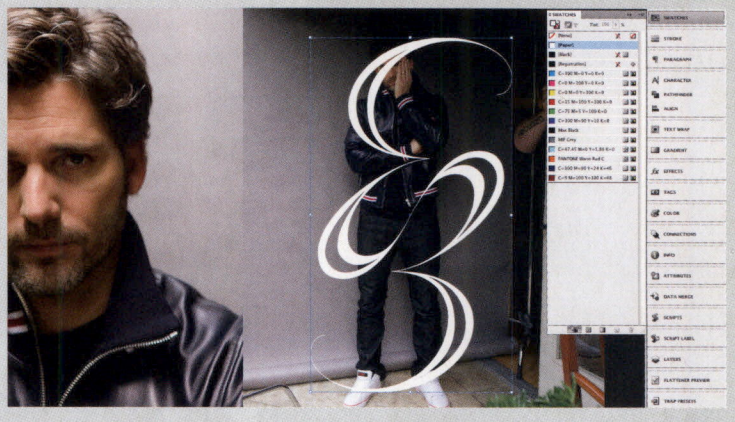


10 Choose Object>Transform>Flip Vertical to achieve a different perspective on the 'E'. You can begin to see how a simple shape can be communicated in different forms.

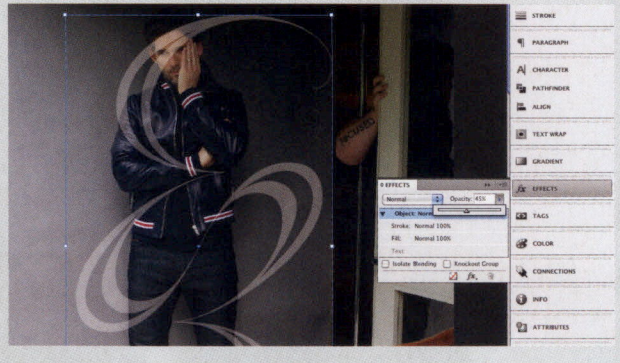


11 Choose Object>Transform>Flip Horizontal and align to create your desired overall shape. In this instance I wanted to create one unified shape, and I decided that the end points were the best place to connect the two shapes.

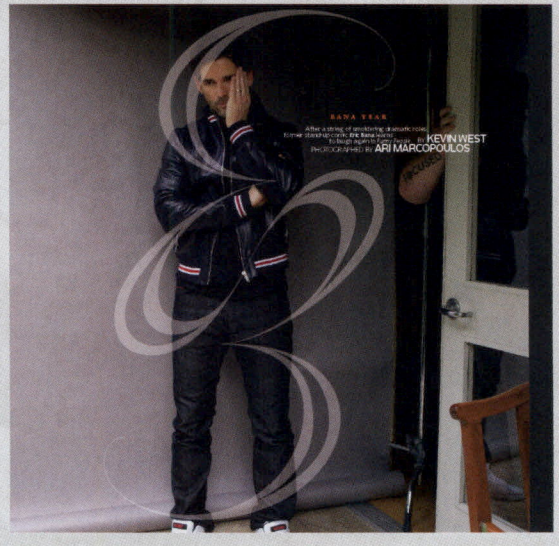
12 Repeat step 6: select both the shapes you've just created, then go to Object>Pathfinder and choose 'Add', combining the selected objects into one shape. You can now freely move the newly created shape around the page as one complete unit.



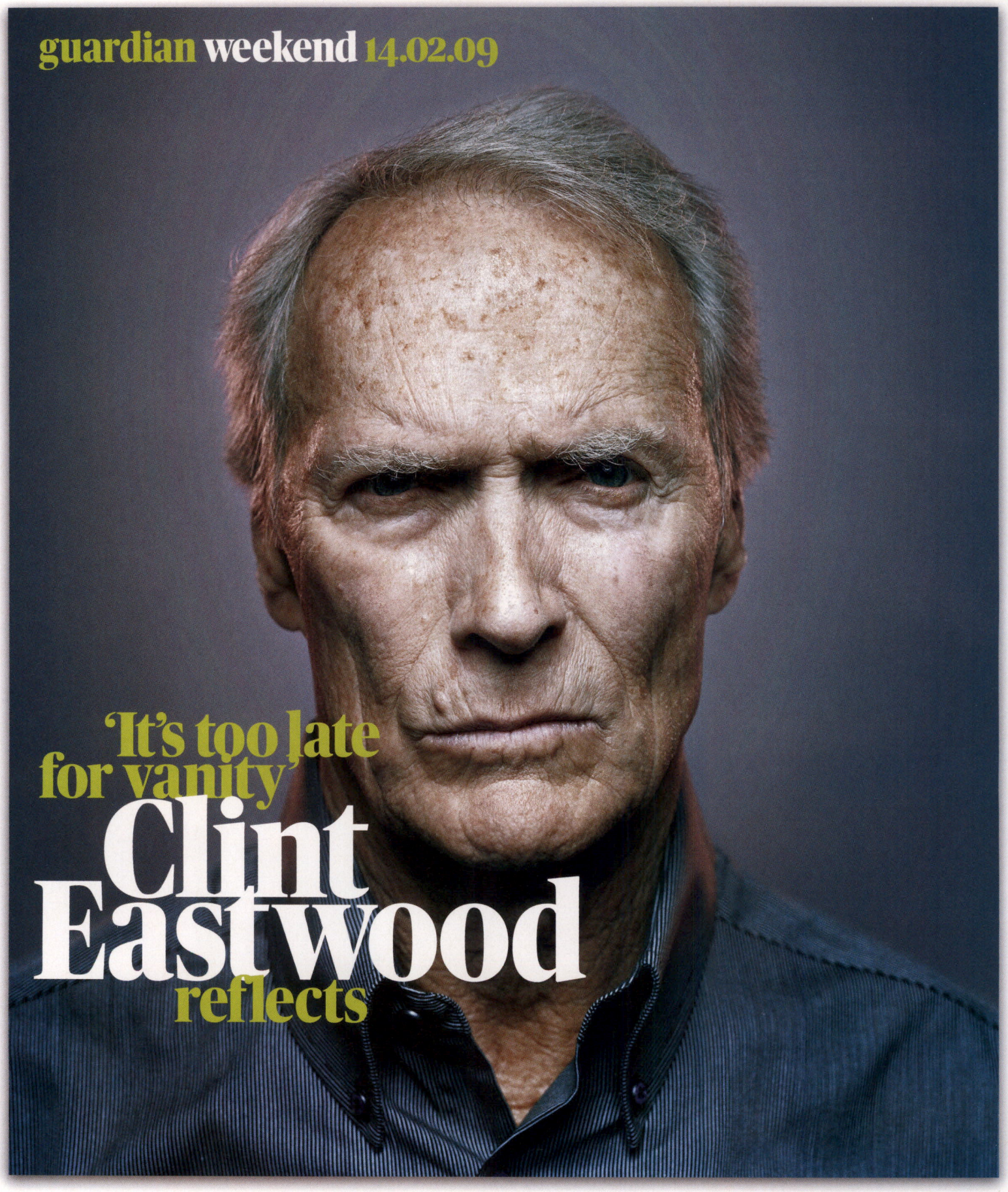
13 Tweak the placement of the bespoke type so it balances with the image opposite, and echoes its composition: I felt that the graphic needed contrast to really get noticed and jump off the page. Go to Window>Swatches and select your colour of choice for the design's palette. Here I've selected white, because I wanted a monochromatic approach to complement the colour photos, and achieve the contrast required without clashing.



14 Go to Window>Effects. In the Effects panel, type a value for Opacity, or if you prefer, click the arrow next to the Opacity setting and drag the slider. As the opacity value of objects is reduced, their transparency increases – in this case, I've set this to 45 per cent. This helps it to feel like part of the image, rather than just a stark shape overlapping a photo.



15 To complete the design, place other necessary elements, such as the headline and introduction to the story. To set these, I've chosen the typeface Libris for its monotone shape, which works well with the very script-like flourished graphic, and set it in a playful horizontally-jagged rag to imitate the feel of the graphic. Now you can move onto designing the feature itself!


guardian weekend 14.02.09
'It's too late for vanity'
Clint Eastwood
reflects

01 *The Guardian*'s *Weekend* supplement had an overhaul when the paper moved to Berliner format, bringing it more in line with glossy magazines and relying on **key visual treatments**

Mark Porter

This bona fide editorial design master shares the secrets behind the fresh approach that has won him awards and respect around the world

Mark Porter
The award-winning former creative director of *The Guardian*, Porter now heads up his own studio, Mark Porter Associates.
www.markporter.com

In his 14 years at *The Guardian*, Mark Porter helped redefine the way the paper's journalism was delivered, redesigning its editorial blueprint in 2005 to critical and commercial acclaim. An enviable achievement for any designer – and not bad for a modern languages graduate with no formal design training at all.

Faced with redesigning a national broadsheet with a heritage and identity stretching back to 1821, Porter, already very familiar with his audience, produced a design code with which readers immediately identified.

"It was very clear that no matter how much it changed, it still had to look and feel like *The Guardian*," explains Porter, now heading up his own studio, Mark Porter Associates. "Part of that came from an approach to the organisation of the elements on a modular grid, and the use of space – principles we carried over from the old design."

Under the brief of editor Alan Rusbridger to take the paper to a Berliner format, Porter proposed a much more fluid approach. "The pages had become very monotonous because all the stories were of a similar length, so we proposed more short stories and more long stories. This made for more varied pages and a considerably more interesting journey for the reader," he explains.

There is no better example of this than the Eyewitness spread. Here, photo-journalism is allowed to breathe. A simple caption delivers fact, but the story is told through the imagery.

"As readers have less time to engage with newspapers, visual journalism has to play a bigger role. The majority of readers will not actually read more then 20 per cent of the words in an edition of *The Guardian*, and a picture that grabs their attention can be more rewarding than reading a 1,000-word article, and take much less time."

This example hints at Porter's magazine-led approach to editorial design. In 1999, he redesigned the paper's *G2* and *Weekend* supplements with then-design director →

02 Porter previously worked on ***Colors***, the multilingual global magazine published by Benetton and edited by the late Tibor Kalman

a magazine about the rest of the world una rivista che parla del resto del mondo
COLORS 9
Shopping
Defend yourself in style with a designer handgun from Bijan of Beverly Hills. Fashioned from 18-carat gold and studded with diamonds, this .22-caliber revolver is for people with a lot to protect.
US $98,000
Difendili in grande stile con una pistola firmata da Bijan di Beverly Hills. Prodotta in oro 18 carati e tempestata di diamanti, questa pistola calibro .22 è per gente che ha molto da proteggere.
Dec 94 – Feb 95

02

Eyewitness 24.04.06 Cern,
Hunting the God particle
This is a view down the central axis of the Large Hadron Collider, a £1.5bn experiment to recreate the conditions that existed a fraction of a second after the big bang gave birth to the universe.
The tunnel reveals the cavernous Atlas underground facility, a 40-metre deep hole large enough to house the nave of Notre Dame Cathedral. Scientists at Cern, the European particle physics laboratory building the LHC, near Geneva, hope it will discover the elusive "God particle", or Higgs thought by many to give mass t matter in the universe.
Spanning the Franco-Swiss b the LHC's 17-mile ring is buried 100 metres beneath the ground it is switched on in 2007, stream protons will whirl around the ri bent by the world's strongest m before colliding head-on with t violence of the speed of light.
Photograph: Maximilien Brice Gamma

03

→ Simon Esterson. Each supplement placed a huge amount of emphasis on photography. Here, Porter's design experience with Benetton's *Colors* magazine, the *Evening Standard*'s *ES* offshoot, and the aborted first UK launch of *Wired* really shone through.

"I worked in magazines for many years, and there I collaborated very closely with photographers and photo editors. Photography, illustration and infographics are essential in almost every newspaper or magazine – the combination of great images and information design is what makes a visually satisfying publication."

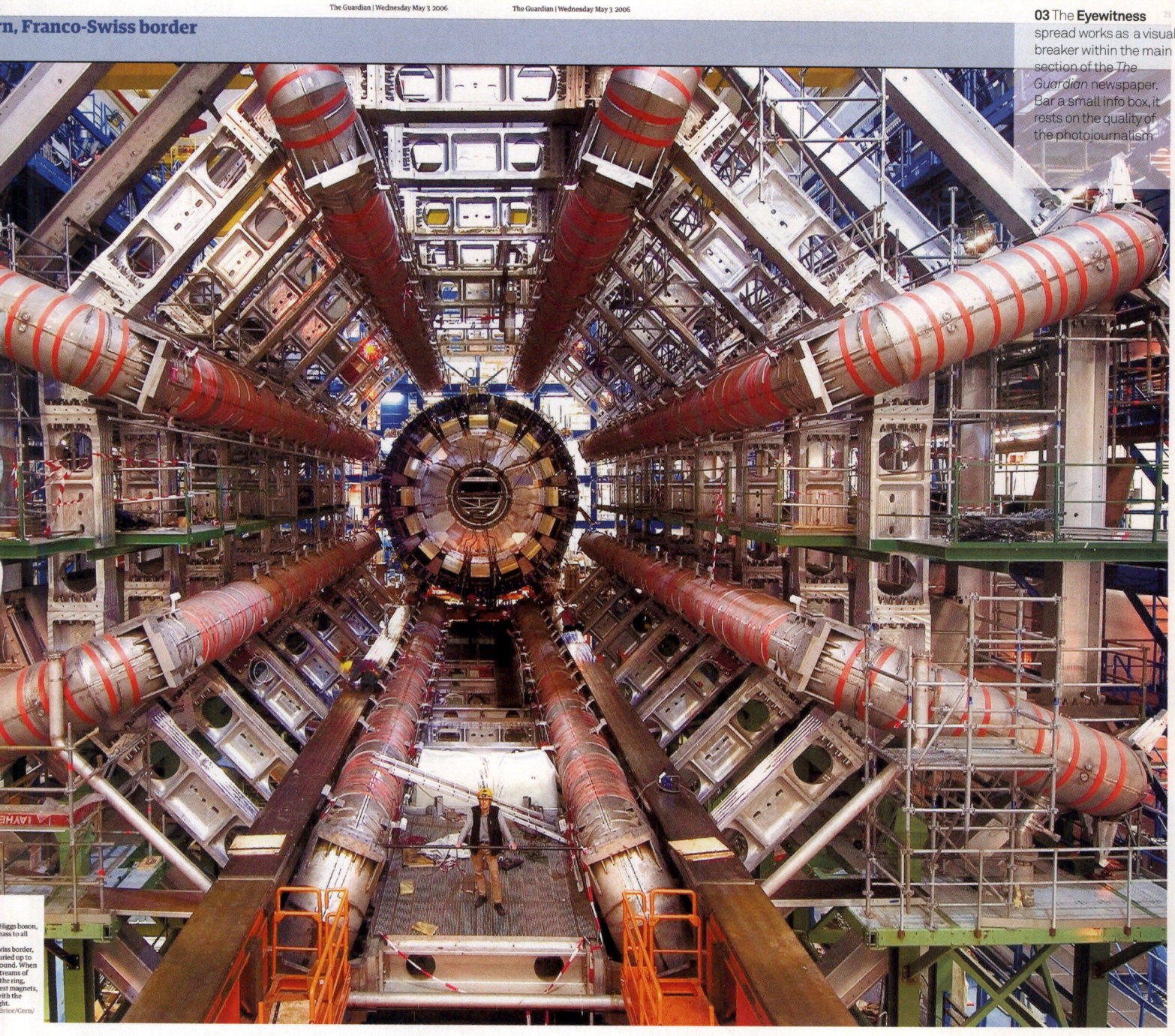
The Guardian's redesign introduced the notion of infographics and data charts to a broader reader – but not without significant thought. Porter's design ethic seems to revolve around the need for information; there is no place for spurious page tools and window dressing in his projects.

"I encouraged the use of single-column charts and graphs that can convey one or two simple facts in an instant – that is often more useful to the reader than a complex double-page spread loaded with information."

Yet within this infographic and photojournalistic approach, Porter values the core design foundations of a solid grid and judicious typeface use just as highly as the particular image elements.

"Some kind of grid is always absolutely essential," he explains. "As well as bringing order to a collection of different elements, grids also have their own aesthetic qualities, and my design is probably more grid-based than many other designers. This is because I believe that the mathematical properties of grids can enhance and improve the reading experience.

"I don't think that grids are at all restrictive – a bit of underlying discipline is actually very liberating, because it



03 The **Eyewitness** spread works as a visual breaker within the main section of the *The Guardian* newspaper. Bar a small info box, it rests on the quality of the photojournalism

leaves the designer free to devote more of their attention to type and image."

For English-language readers, this becomes clearer when examining the foreign language titles Porter has worked on. Looking at titles such as *Público* and *Persoonlijk*, the solidity of the grid-based design is clearly apparent.

Each of these papers is also a product of Porter's expert design eye. Grids and cover image use withstanding, the mastheads and typefaces closely mirror *The Guardian*'s bespoke serif, Guardian Egyptian, designed by Christian Schwartz and Paul Barnes.

"When Paul did some sketches of what became Guardian Egyptian, I could immediately see that it had the qualities we needed – it felt intelligent, classic and subtle, but also sharp and modern," he explains. "Early in the process I was very hands-on about the details, but in the end I understood that you shouldn't look at individual characters in isolation, and that it was better for me to be very clear about my requirements yet give Paul and Christian the space they needed to do the design."

Porter believes there are universal foundations that can transcend language, and that these principles are supplemented by an understanding of the visual culture you're working in and the reader you're designing for – essential knowledge when working with his studio's foreign clients.

"One project we did recently was *Courrier International* in Paris, a magazine that collects journalism from all over the world," he explains. "France has a very individual graphic design tradition. If you are designing in an environment like that, it's important to create something that looks and feels like it belongs. But at the same time you have to guard against pastiching a visual culture you don't understand. At →

04 The **Eyewitness** spread Porter conceived for the main part of the newspaper went on to become a highly successful iPad app

05 Working on the redesign of Parisian magazine ***Courrier International***, Porter injected his own style while still respecting French design culture

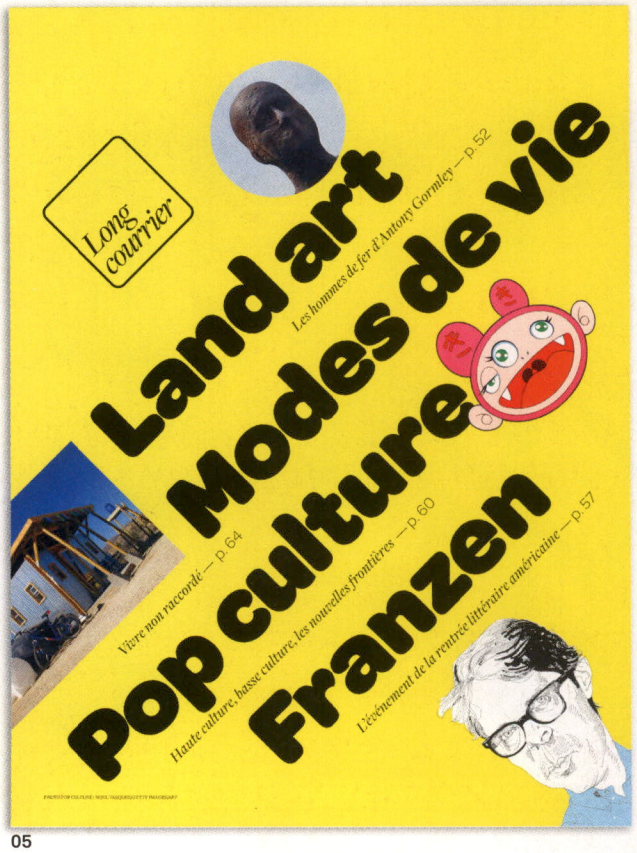
06 A spread from the magazine displays Porter's **love of bold, clean graphics** and striking photography

07 This Saturday magazine for Dutch financial newspaper ***Persoonlijk*** maintains a 'classic, contemporary' look that almost all his recent briefs demand

08 The **front cover** of *Persoonlijk* uses bold imagery and clean, clear design to display its content effectively

09 Porter's work on ***Colors***, the United Colors of Benetton magazine, displays the hallmarks he later went on to be famous for

04


Long courrier
Land art
Modes de vie
Pop culture
Franzen
Les hommes de fer d'Antony Gormley — p. 52
Vivre non raccordé — p. 64
Haute culture, basse culture, les nouvelles frontières — p. 60
L'événement de la rentrée littéraire américaine — p. 57

05

06

07

→ the first meeting the editor didn't feel we'd given him what he wanted, but after spending some time with it he decided it was in fact what they needed."

When it comes to digital Porter believes that the realm is still restrictive for editorial designers, and he's right, of course. Usability is always the foremost concern in any editorial website design brief. But what is exciting, he reflects, is the reaction that the wider print industry is having to the threat of digital.

"It's interesting to see smaller niche magazines experimenting with production techniques – making the magazine a tactile object. But commercial businesses will always be looking to cut costs, which doesn't make for an environment in which creativity can flourish."

It's a rather apt position to take, given his own accomplishments in editorial design. Porter's true achievements lie in delivering design solutions that are both creatively brilliant, and commercially successful.

In his new studio, Porter has thousands of pages' worth of intelligent, stylish, but most importantly accessible editorial design experience to draw upon. But his core principles remain unchanged. Good editorial creations are the product of knowing and connecting with your viewer on all levels: "Readers respond to publications because of their unique personalities – which come from the design, editing and writing combined."

Online: www.fd.nl
fd.
weekend
Persoonlijk magazine
'Mister innovatie' haalt fel uit naar Philips, Shell en politiek Den Haagn fel uit naar Philips, Shell
'Al het geene tot het finacieele eenige betrekking heft'
Zaterdag 1 November 2010 / 56 paginas / nr. 119
China laat valutateugels vieren
Week 38
Economie Zijn de glorie dagen over voor Fox-ngtwerk etc ec e ?
Interview Japan Airlines loopt over Air Francge-KLM etc et et cect
Carriere Griekse econwomie in vuur en vlam otr etc etc etc et etc
ADVERTENTIE
Het Nederland van mevrouw Appels
ADVERTENTIE
Art. 4540
€ 149,90
VAN LIER
1815

08

09

Porter's pro tips for better editorial design

1 Multi-column grids

There are various ways to subdivide multi-column grids. The standard example is the 12-column magazine grid, which can make 6, 4, 3 or 2 columns. But mixing multiple grids within a single document gives real flexibility: "*Courrier* has a 12-column grid on some pages, and a 14-column grid on others, with various column widths within those," says Porter.

2 Horizontal grids

Porter always works with two horizontal grids: "The baseline of course, and then another grid on the ascenders of the text typesetting," he reveals. "It's very easy to make our ascender grid using page guides in InDesign – we just place the first one and step and repeat. For some clients we have to do this in Quark and it's a nightmare in comparison."

3 Image layout

"There are no rules about how to lay out images. In fact it's a cardinal sin to have any preconceptions about a picture layout before you've immersed yourself in the images," believes Porter. "The late Tibor Kalman told me that if you really spend time concentrating on pictures, they start talking to you. It sounds insane but I think he was right, they really do start to tell you how they want to be used."

4 Font choices

"Typefaces are like voices, and every magazine or newspaper needs a distinctive voice," says Porter. "It's about choosing fonts with the right personality for the job. There are characteristics you look for in, say, a newspaper typeface – compact, economical, robust. But you have to look for things that express the spirit of the publication. It's like a recipe: one ingredient isn't enough – you have to mix typefaces to get the richness."

5 Keyboard shortcuts

Keyboard commands can really speed up your workflow. "We work on a lot of complex multi-page documents, which can get very heavy, so every day we thank the Adobe gods for multiple undo (even after saving) and efficient document recovery," admits Porter.

PRINT TOP 50

Follow our pro tips to help your print and packaging projects flow more smoothly

1 Save time with the Content Indicator

With InDesign CS5, everyday tasks have been made much more efficient thanks to the newly added Content Indicator tool. When working with multiple background images, it's easier to reposition content within frames. There's no need to switch to the Direct Selection tool anymore – you can just drag the content using the transparent circle in the centre of the image box, allowing quick adjustments to be made.

2 Keep spacing consistent with the Gap tool

The Gap tool is a great new edition to CS5, and is especially useful when using a grid of images within packaging design, for instance. When the Gap tool is selected, simply drag the space between two adjacent images to scale the content proportionately whilst maintaining the gap.

3 Work with multiple page sizes

This addition in CS5 enables you to add gatefolds, inserts and so on to a document simply and swiftly, without the need for time-laboured crafty workarounds. Explore it, experiment with it, and introduce it into the workflow for your next project.

4 Let InDesign do the maths

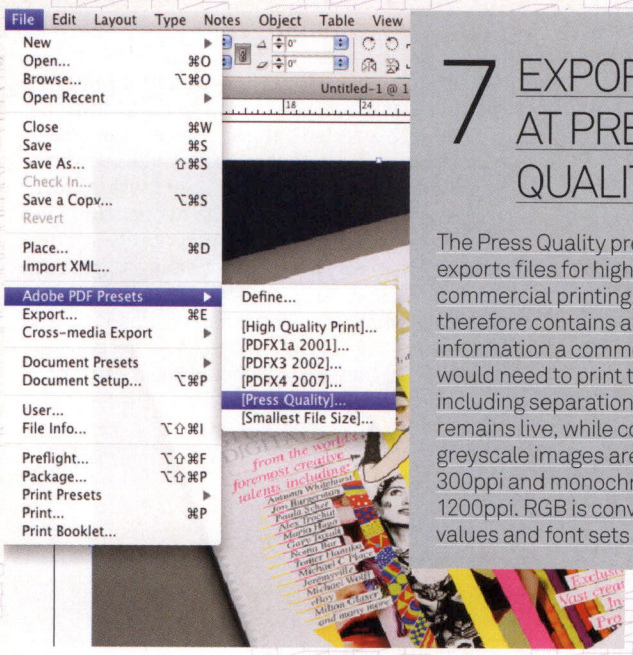
A brilliant time saver: the four fields at the left of the control panel marked X, Y, W, and H also function as calculators. For example, draw a box in the middle of your document; make it 70mm wide and 50mm high. Now, in the X field, place an insertion point just after the mm and type +10 (it should look like 70mm +10). Hit Enter and you should see your box move 10mm to the right. Now try -10 in the Y field to see it move up 10mm. Finally type '+10%' in the W field and watch your box grow by 10 per cent.

5 Get more from a small printer

If you're working on a large-format print design, you don't need to fork out for a large-format studio printer for proofs and test prints. Until you're ready to print the final proof, make use of InDesign's print settings, which enable you to tile your documents and print your large-format test prints on a smaller printer.

6 Finding fonts within style sheets

Picture the scene: you've created various packaging designs for a series of products that contain carefully crafted style sheets for the text, and at the end of the design process the client decides to change the fonts. Using Find Font to change typefaces means you still have to manually go through all your style sheets and update them manually. But tick the 'Redefine Style When Changing All' box and the style sheets will update themselves.



7 EXPORT AT PRESS QUALITY

The Press Quality preset option exports files for high-quality commercial printing. The PDF therefore contains all the information a commercial printer would need to print the file correctly, including separations. Transparency remains live, while colour and greyscale images are reduced to 300ppi and monochrome images to 1200ppi. RGB is converted to CMYK values and font sets are embedded.

8 The Eyedropper is your friend

While style sheets are infinitely preferable for multi-page editorial work, the Eyedropper is an essential tool for replicating typographic styles quickly, particularly for the small sections of text that are necessary on certain packaging, such as food ingredient lists. One click of an existing type style will sample its attributes, including the style sheet if applicable, and can be reassigned to anything you choose to eyedrop straight afterwards.

9 Multiple image placement made easy

Need to place more than one image at a time, such as photos of a full product range? InDesign lets you select multiple files at once, and place them into your document in whatever order you like. Make sure you have a blank document open, then go to File>Place and, while holding down either Shift or Cmd, select a number of images, then click OK to return to your document. Your cursor should now be loaded with a preview of the first image you selected, and a small number indicating how many images you've selected. Use the arrow keys to scroll through the images, then click on the page to place them as you would normally.

10 Find/replace

An oldie but a goodie. Most people fail to harness the real power of this tool, but if you've ever been sent copy full of strange characters or soft returns, there's no better way to get rid of them. You can also search for specific attributes in case you decide you need to alter the character style of something specific, such as a place name or address, and affect multiple documents if, say, you need to change something across a whole range of packaging or print collateral.

11 Design your own line styles

Rather than firing up Illustrator, it can be quicker to create simple graphic elements natively in InDesign. For instance, a wide range of line styles are available to apply to your strokes – from thin/thick combos to dashed and dotted – and if none of the presets fit the bill, you can always design your own. Open the flyout menu on the Stroke panel, select Stroke Styles, then click New to bring up the New Stroke Style panel. Starting with either a Dash, Dotted or Stripe base, you can create your own stroke styles, which you can then apply in the same way as the defaults. You can also choose to use them as paragraph rules.

12 Wow with rich media

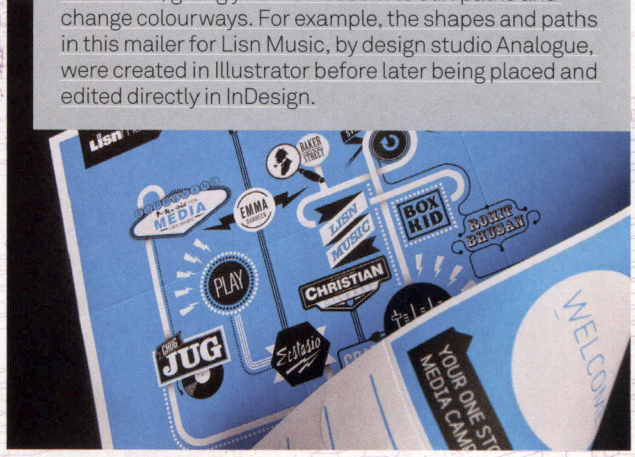
With CS5, Adobe has introduced a wealth of tools for adding rich media to your layouts – notably in the Animation panel – which can be exported to both Flash and PDF, so you can present your designs to a client alongside other existing branded materials. The real bonus is that the workflow will be intuitive to any InDesign veteran, and even newcomers can get to grips with the tools quickly.

13 Glyphs palette

Available under the Type menu, Glyphs enables access to a font's full character set, as well as allowing you to view subsets: Ornaments, Oldstyle figures, Discretionary Ligatures and so on. Creating your own glyph set saves you the trouble of hunting and pecking for the special characters you need.

14 CREATIVE SUITE INTEGRATION

The barrier between InDesign and Illustrator has been lifted and many designers aren't aware of how easy it is to integrate both platforms. Simply copy your vector object from Illustrator and paste into your InDesign document, giving you the freedom to edit paths and change colourways. For example, the shapes and paths in this mailer for Lisn Music, by design studio Analogue, were created in Illustrator before later being placed and edited directly in InDesign.



15 FREE YOUR DESKTOP

The InDesign library is a really underused resource. It's a fantastic place to store graphics, company logos and page furniture for your designs – for ease of use and access by other people working on your project, these shouldn't be sitting in a folder on your desktop! Create and update your studio's InDesign library, using graphical elements, so that you can knock together designs for clients more quickly, ensuring that all the elements remain uniform in terms of size and style.

16 Exporting as JPEGs

Commissioned to design a website in addition to branded print collateral? Try adopting InDesign rather than Photoshop for designing simple website comps early in the process – you have much more control over grid-based layouts, and you can export individual images as JPEGs from within InDesign once you've cropped them as you see fit. Place an image within your document using File>Place. Once you're happy with the cropping, ensure the item is selected and go to File>Export. Choose Format: JPEG and in the subsequent dialogue box pick Selection, and set the resolution to 72dpi. Finally, click Export and you should have a new JPEG sized and cropped.

17 Shrink-to-fit text frames

A neat trick that can just make life that little bit easier when working with multiple text boxes on a design: if you have a large text frame with only a small amount of text in it and you keep selecting it by accident, just double-click on the middle node at the bottom of the bounding box to see the text box automatically shrink to its minimum size. Experiment by double-clicking on other nodes too, to get an idea of what they do.

18 Don't blow up images too far

When scaling images up in InDesign, always keep an eye on the percentage – try not to go above 120 per cent at the very most for a 300dpi image.

19 Keep your pasteboard tidy

Whilst experimenting with different design ideas, the pasteboard becomes the hot spot for a build-up of unwanted and forgotten images. There's always a chance that one of these objects could accidentally creep into the corner of a document and wind up on a final version, so always delete any unwanted items from the pasteboard before creating your final PDFs.

20 Naming Layers in CS5

This is a good practice to get into no matter what version of InDesign you are using. But if you have CS5, with its newly expanded Layers panel, it's essential. If you study it you'll see that the panel has changed slightly. Beside the name of each layer there is now a small grey arrow. Click on the arrow to open the layer and you'll see that every item now has its own sub-layer. This is very handy for selecting items, but with complex documents it quickly becomes difficult to tell what's what. Get into the habit of naming items as you need to. Just click on the layer name, pause and then click again and you should be able to type in your own name manually.

21 Adding to the dictionary

Often you'll find yourself creating a document that contains some words or company names that keep appearing in the spell checker. If that's the case, try adding the word to your User Dictionary so InDesign will recognise it as being acceptable. Highlight an instance of the word in your document with your type tool and go to Edit>Spelling>Dictionary. In the dialogue box that appears, check the entry in the Word field is correct and then click Add to include the word in your User Dictionary. Now when you run a spell-check, it'll ignore any instance of the word.

22 Delete all unused swatches

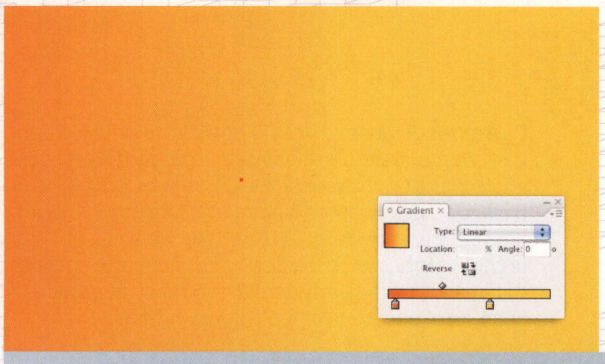
It's easy to get carried away adding lots of new swatches when you're in the early stages of a design. But you will find that, when you're finished with that design, you won't have used many of the colours. Before sending a design to print, it's good practice to always 'select all unused' and delete the swatches that haven't been used.

23 Aligning objects

One of the most useful tools in a designer's arsenal is InDesign's Align panel. Why spend precious minutes trying to line up all those objects perfectly, when this little beauty will do it all for you in seconds? Get accustomed to using it for various documents and design formats and see how much time you save.

24 Working with grids in CS5

The Grid mode for the Frame Creation tool enables you to create multi-framed grids with a click of a few buttons. Just draw a frame with the mouse button held down, divide the grid horizontally by hitting the Up Arrow key, and the gap between the frames will match the column gutter width of the page. Each subsequent hit of the Arrow keys adds or removes frames. This is a really useful tool that will definitely save time when creating multiple frames.



25 LINEAR GRADIENTS

There's nothing like a gradient as a quick-fix to add a bold and colourful punch to any kind of printed work, and achieve a metallic or glossy look without having to blow the budget on a special finish. Experiment with and master the Gradient palette to create colourful effects and backgrounds.

26 Track Changes in CS5

Whether working with external creatives such as copywriters, or completing a whole job in-house, there is plenty of room for errors to creep in during the whole design process. If you keep tabs on whether and when designers or writers have made mysterious changes to your perfectly-honed design, you're able to spot and correct errors if they crop up.

27 Layers panels in CS5

Some of the best new features in InDesign CS5 can be found in the Layers panel, which now matches Illustrator and Photoshop's respective offerings. Each element now has its own sub layer, so you have more control over individual objects within your design. You can now find what you're looking for in the Layers panel quickly, as each object is automatically assigned with a logical name drawing on either the image name, the first line of text or the element name. This new feature is sure to speed up workflow as you can now work solely in the Layers panel to find, group-select and move layers about, or delete, lock, reorder and hide objects.

28 New arrangements

New Sub Layers in CS5 mean you no longer need to rely on the Bring Forward/Send Backwards commands for positioning, as the clear information makes it simple to change the order of elements in one move. Get used to this function to save more time in your workflow.

29 Add metadata in InDesign

In CS5 it's possible to add your own important and specific pieces of information to an image using the Text Variables tool, which will speed up workflow considerably. By creating text variables in InDesign, you can also then draw this information out of images using the Text Variables tool to create labels for those images – perfect when producing pitch documents.

30 Boost productivity with Bridge

Rarely will you produce a design using InDesign alone. But be sure to choose your accompanying program wisely. For adding metadata to images, for instance, Photoshop is fine if you're only adding to one image at a time, but if you wanted to add to a larger number it would be very time consuming. Adobe Bridge is much more productive – and it comes with Creative Suite.

31 Styling Text Variables

You can't style InDesign's Text Variables in the same way as normal text, as it's not possible to select the characters with the Type tool. One way around this is to convert the variable to text in particular cases. Highlight the variables in the text frame with the Type tool, then go to Type>Text Variables>Convert Variable To Text. Be cautious, though, as once converted it will no longer work as a variable – it's just normal text.

32 Animating PDFs

InDesign CS5's new interactive features can help wow your clients when presenting concepts. The features aren't just for Flash – you can also export to PDF – but only a few features will translate. Buttons, page transitions and embedded media support is retained, but animations and object states are dropped.

33 TIFF DISTRESS

The distressed 'urban' look, common in products and packaging aimed at the youth market, can be achieved in InDesign. Start by importing greyscale TIFFs, and then colour the images using your Swatches palette. Combine different images and colours using your Overlay tools for great effects. For the effect shown here, a greyscale TIFF of ripped paper was imported and coloured using the Swatches palette.

34 DON'T BE AFRAID TO ASK

These days some printers supply InDesign templates as a standard procedure, but most don't. If you are unsure on specific details – such as safe areas and supplying file formats – then don't hesitate to contact the guys that are printing your artwork. This gives you a great platform for working error free and efficiently to get the job done.

35 Clean up indexes

When designing indexes on printed materials such as reports, use InDesign's Sort By panel to ensure that reference entries containing unusual numbers, characters or words don't scramble the alphabetisation. Retype or omit the problem word in the Sort By panel, so that your entries can be re-sorted.

36 Know your PDFX

Designed for the exchange of print-ready files, PDFX presets are created to eliminate common PDF errors. PDFX-1a requires all fonts to be embedded and colours to be either CMYK or spot, converting RGB to CMYK, downsampling coloured and greyscale files to 300ppi, and monochrome images to 1200ppi. PDFX-3 is great for transferring files where the colour is to be optimised later, according to the printer's specs, as has the addition of colour management or the ability to use collaborated RGB and Lab colours. PDFX-4 also supports live transparency and layers, so objects with transparencies don't have to be flattened, eliminating many of the common problems relating to spot colours and transparency.

37 Love the Fit to Content button

Use this tool and InDesign will fit the frame of whatever you're working on neatly to the content within, cleaning up complex layouts immediately by cutting out any over-sized overlapping frames.

38 Style up underlines

Custom underlines can easily be used as simple graphic devices for posters and packaging. Found in the flyout menu of the Control panel, the Underline Options dialogue can adjust the alignment and appearance of any underline. By default, the stroke weight of an underline is based on the point size of the text, so these options are particularly useful if you want to apply a consistent underline to type of varying sizes.

39 Outlining text – exceptions

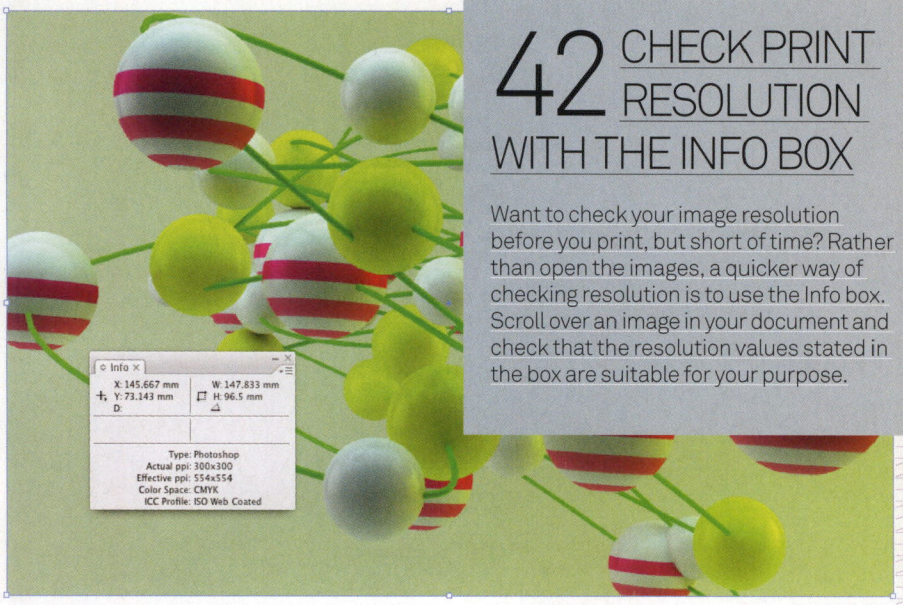
Some jobs might require you to create an outline of your text. However, if this is the case, it's always good to remember that you aren't able to outline some type options, such as the Strikethrough or Underline. Bear this in mind if using either of these options to add interest or highlight text in printed work.

40 The Tab panel

Setting hanging indents with the Paragraph control panel can be a bit unintuitive and laborious. Use the Tab panel instead as it gives you a handy visual clue while you set them. Make sure you can see the full width of your text frame and open the Tab Options panel with Type>Tabs. See the two tiny triangles on the left-hand side, just above the ruler? Drag the bottom one to create an indent and then drag the top one to create hanging indents. Notice the marker in the text frame that indicates where the indent will appear.

41 FLATTENER PREVIEW

When designing any client document that includes both text and graphics, always use the Flattener Preview (Windows>Output>Flattener Preview) before you send your files to the printer to check that text is outlined and, therefore, none of the text is affected by surrounding graphics. This valuable technique helps to ensure that all your text prints properly, with no risk of overprinting.



42 CHECK PRINT RESOLUTION WITH THE INFO BOX

Want to check your image resolution before you print, but short of time? Rather than open the images, a quicker way of checking resolution is to use the Info box. Scroll over an image in your document and check that the resolution values stated in the box are suitable for your purpose.

43 Use offset underlines as highlights

The Underline Options dialogue box also provides a great way to apply a highlight to text – which can be an interesting effect on posters, or can add differentiation to listed text (for instance, album sleeve track listings). By selecting a bright or contrasting colour, increasing the weight and decreasing the offset, you can create a highlight colour to sit behind the text. This is in contrast to the Strikethrough option, also found in the Control panel flyout menu, where the line sits on top of the text, hiding what's below.

44 Make use of ligatures

The majority of typefaces, particularly serifs, will contain ligatures. For letters that would normally sit uncomfortably next to each other, such as a lowercase 'f' next to an 'i' or 'l', InDesign has a Ligature option in the Control panel menu. When selected, this will automatically replace the characters with a ligature.

45 High Quality Print preset

It's crucial when outputting to select the correct PDF preset. The High Quality Print preset (File>Adobe PDF Presets) creates PDFs to use for high-quality printing on a desktop printer or proofer. Colours and greyscale images are compressed to 300ppi, and monochrome to 1200ppi. The images remain unchanged in terms of colour mode and profile, transparency remains non-flattened and the PDF is tagged with structure info.

46 Adapt your workspace

One of InDesign CS5's handiest features is the ability to quickly change your workspace. If, for instance, you were going to be mainly using the suite of interactive tools, go to Window>Workspace>[Interactive], then go back to the same menu and click on Reset Interactive. This resets the workspace to its original defaults so that there are no extra menus open to distract you.

47 Get more from master pages

As well as for editorial templates, master pages can be used to create variations on other designs that remain very similar but with slight differences, such as variations within a series of packaging, or the backs of greetings cards, for instance. This enables you to tweak elements of the whole range quickly and easily by making changes to the master page.

48 Place, don't paste

Remember that InDesign links to images, rather than embedding them. Images should always be placed properly (Cmd+D) so that they appear in the Links panel – this also allows easy editing in their default apps. While it may be quicker to copy and paste an image into a document to experiment with it, you'll only have to go back and link it later on.

49 Vertical justification

Lining up text captions with the bottom of images can be incredibly tedious, unless you know this handy tip. Using the Selection Tool, select a frame with some text in it. Then go to Object>Text Frame Options. In the Vertical Justification panel, click on the Align Options and select Bottom. This will make your text run from the bottom of the frame, making it much easier to align with the bottom edge of an image frame and saving you time.

50 Moving items between layers

The best-practice method of moving items between layers is to select the relevant items (hold Shift to select more than one at a time) and then drag the small coloured square that represents the selected items to the desired layer in the Layers palette.

Thanks to... Urban Graphic, Analogue Design, David Cooke, John Blackshaw, David Donaghy, Richard Llewellyn, Gavin Wilshen, The Initiative

InDesign CS3 or later

Create a folded flyer with a twist

Jo Gulliver demonstrates a simple method for creating a dynamic folded leaflet, while making the most of a two-colour print job

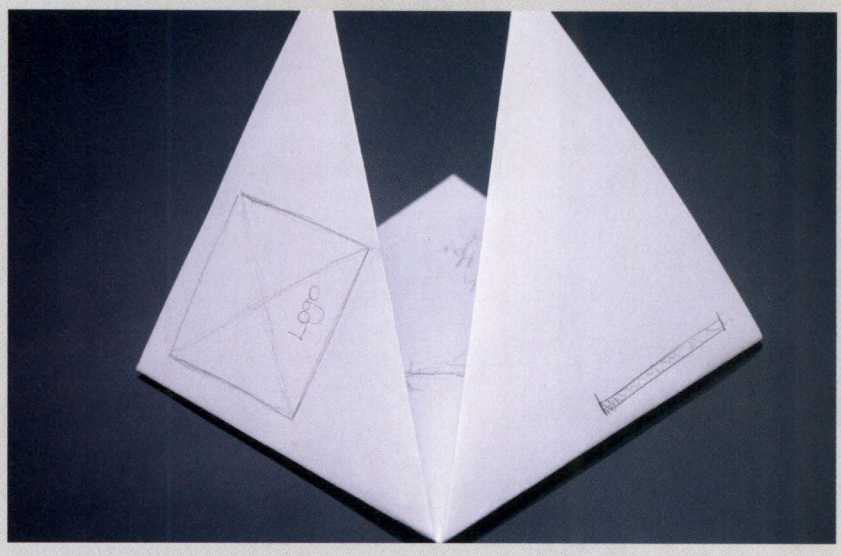
In this tutorial I'll show you how to create a folded leaflet while making the most of limited assets and a two-colour print job. When trying new things it's always good to talk to your printer at the earliest opportunity, to get their advice and input on how the final design will work (in this case the folk at Ripe Digital – www.ripedigital.co.uk). Any kind of flyer that sits outside of the standard folds – such as gatefold, letter fold, concertina fold and so on – is going to incur extra cost, as cutting dies will need to be specially created for these jobs.

I'm creating a leaflet for a fictional hairdressers using some black-and-white photography, but you can use any assets you have to hand to create yours – all you need are two complementary images that have been converted to black and white.

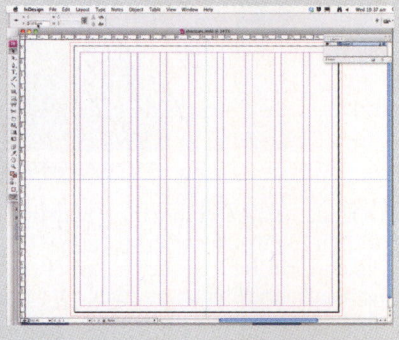
Jo Gulliver
Jo is Computer Arts' PPA Designer of the Year-nominated art editor. Her day typically involves commissioning cover art from the world's most exciting designers, and shoots with the biggest names in design.

Time needed
2-3 hours

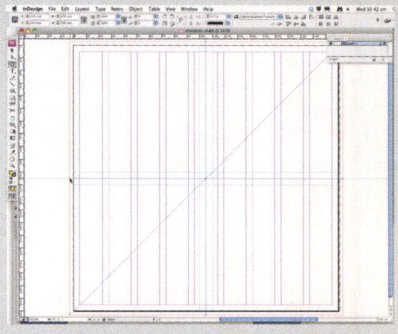
Skills
- Set up fold lines on a document
- Work with a limited palette
- Creative use of duplication



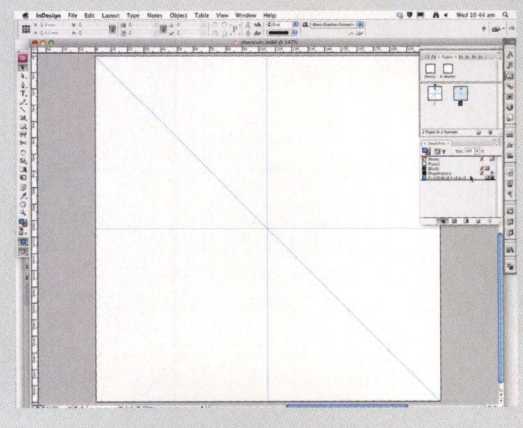
01 To start, I first create a rough mock-up of the design to work out how my finished folded leaflet will look. Playing around with a few different options, I finally settle on a 210mm square, folded diagonally and then into a square. Using this initial mock-up as a guide, I start sketching out some rough ideas of how I want the content to work for the layout of the leaflet. I've chosen to use the two folded triangles as the front of my leaflet.



02 Create a new document in InDesign, setting the height and width as 210mm. Enter 9 in the Column field and 5 in the gutter, then set 5mm on all edges. Finally, choose 'Deselect facing pages' and hit OK. Drag a vertical ruler guide and place it in the centre of your page (at 105mm). Next, drag a horizontal guide and repeat, using your X and Y measurement field for accuracy. Now you have two fold guides marked.



03 Draw over the ruler guides with your Line tool. Using your mock-up as reference, add your diagonal guide line, drawing a line from top right to bottom left. Colour your guide lines cyan so that they stand out from the rest of your design, then name the layer 'Guides' in the Layers panel. Add more ruler guides 5mm out on each side of your vertical and horizontal fold lines for the margin on each section.



04 Duplicate the page and horizontally flip your diagonal guide line, making sure your 'Guides' layer is your top layer, and then lock it. Create an additional three layers called 'Text', 'Graphics' and 'Images', and place them in this descending order.

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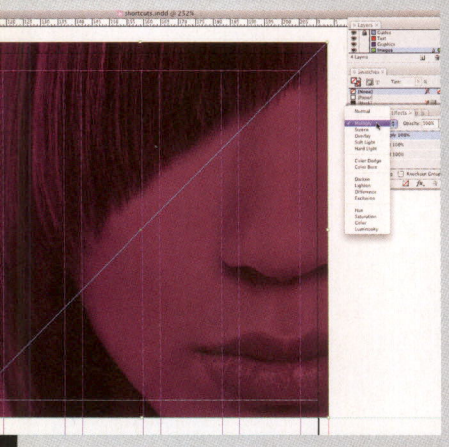
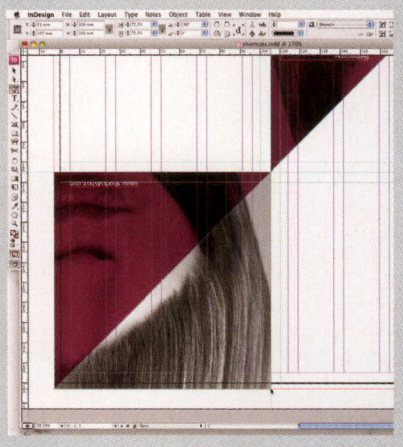
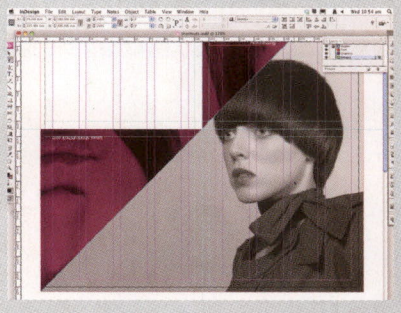
Pro technique: Print
Create a folded flyer with a twist



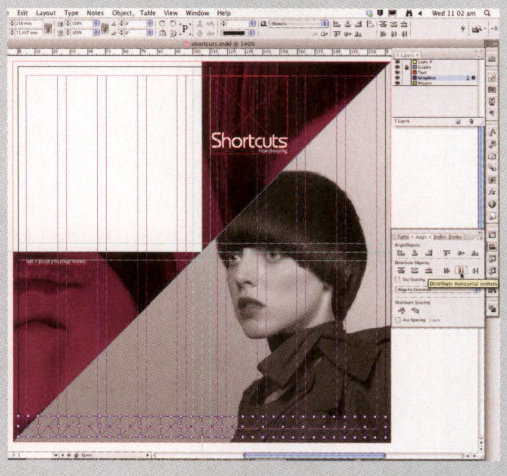
05 With your template and guides set, you can start to design the leaflet. Choose an impactful image converted to black and white for the cover image. With your 'Images' layer selected, draw a square frame in the top right and snap to guides. Fill the frame with your chosen colour, then duplicate the frame by copying and pasting in place. Set fill colour to None in the top box, then use Ctrl/Cmd+D to import and place the image, scaling and positioning it until you are happy. In the Effects palette drop-down menu, select Multiply.



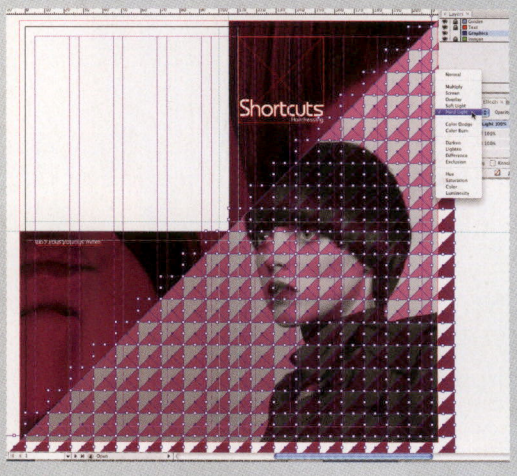
06 Add your logo to the top left corner of the image and the URL to the bottom right corner. With both of the frames selected, hold Alt/Opt and drag to duplicate the image, rotate the image 180 degrees and place it in the bottom left corner. With the Delete Anchor Point tool selected, delete the bottom right corner point of all frames, deleting the relevant logo and URL.



07 Draw a new frame the same size as the page, including bleed. Delete the top left corner anchor point. Use Ctrl/Cmd+D and import the second black and white image in the frame.



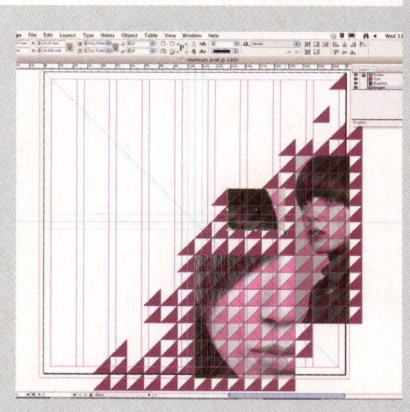
08 Draw a square the size of your page (210mm). With 'Constrain proportion for width and height' turned on and the bottom left point selected in the Reference point icon, divide your width by 18. Now delete the top left anchor point of the square and duplicate it 18 times, keeping it aligned with the bottom of the page. Use the Distribute Horizontal Centers option from the Align palette to evenly space the triangles.



09 Copy and duplicate the triangles until you've filled the bottom right diagonal section of your grid, and fill them with your chosen colour. In the Effects palette options menu, select Hard Light. Add the triangle pattern to your Graphics layer and duplicate it to fill your bleed area.

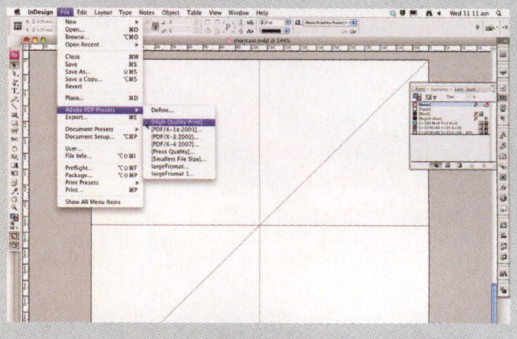
Keep it separate

You may find it easier to work in a separate document that matches the measurements of your final folded leaflet when designing each area, as this can help you to visualise the final product. Then simply paste the elements onto your main document.



10 Copy the triangles and paste in place onto your second page. Place some interesting crops of your black and white images on the 'Images' layer under the triangle pattern area, aligning the edges with the horizontal and vertical lines of the triangles. Delete some of the triangles to create some interesting breaks in the pattern.

11 Add and style up your text to the remaining white area of the page, working within the bleed guide lines and aligning elements with each other. Use your chosen colour to add interest and an entry point to the text. Return to your first page and add details such as contacts, opening times and so on to the top left section – that is, the back page of the leaflet.



12 With your design complete, you now need to prepare it for print. Make sure you have the correct bleed on all edges. Add a third page, delete all the content except for the line guides you created in Step 3, and colour these black. Remove the guide lines for the previous two pages. Check that all your colours are CMYK and all images are lined up to the document. Check your document in Overprint Preview and, if it looks fine, create a PDF with bleed and crop marks ready to send to the printers.

With thanks to Ripe Digital Limited, www.ripedigital.co.uk

InDesign CS3 or later

Create a multi-use packaging template

Jo Gulliver shares her pro tips for setting up folding and cutting guides in InDesign, by designing a combined CD sleeve and fold-out poster

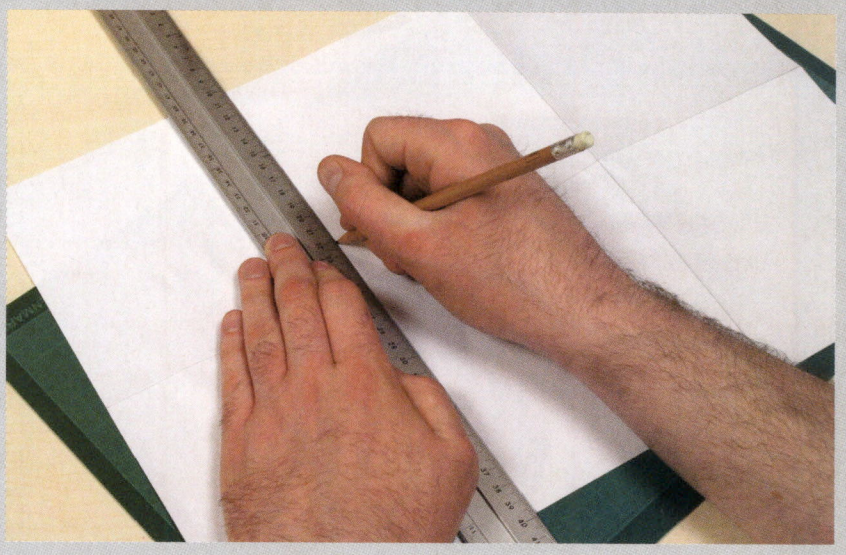
In this tutorial I'll show you how to create CD packaging that unfolds into a poster – a great way of saving costs on the production of your promotional material. I'm going to focus on the practical side of making the template and less on the design, demonstrating how to create the folds, cutting guides and hidden layers. Finally, I'll describe how to prepare the file for press.

It's important to remember that different printers will work in different ways and require you to supply your guides in varying formats. Speaking to them early on in the design process will help you eliminate any problems when it comes to getting the work printed. Where possible, it's always a good idea to send over a finished mock-up of your design, whether this be photographic or physical. The more information the printer has at the start, the smoother the process will be.

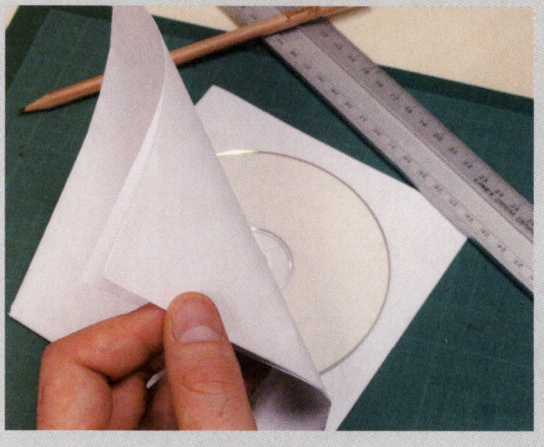
Jo Gulliver
Gulliver is *Computer Arts*' PPA Designer of the Year-nominated art editor. Her day typically involves commissioning cover art from the world's most exciting illustrators, and shoots with the biggest names in design.

Time needed
1 hour

Skills
- Set up fold and die-cut guides
- Make use of non-printing layers
- Use spot colours more effectively



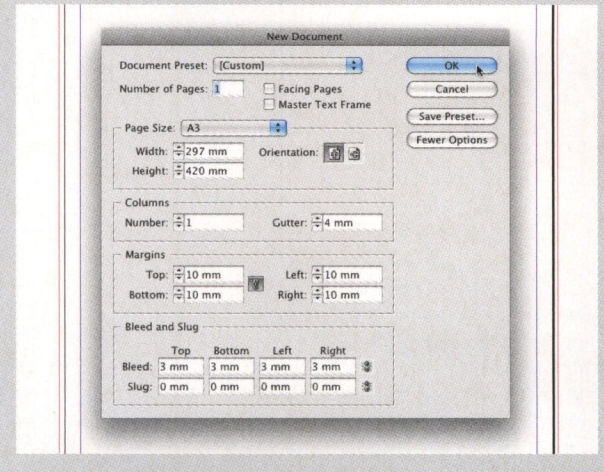
01 Make a rough mock-up of your poster or CD packaging. This will prove useful when laying out your design, acting as a guide when you work out what content goes where on the layout. Use an A3 sheet folded into thirds, a set-up known as a letter-fold or tri-fold. Fold this in half to create a shape that's almost a square – this is called a 12-page right-angle fold. Make sure the top of the letter-fold is on the outside and that there's a full page of A3 on the inside.



Fold it

Remember that a more complex folding design may incur additional costs because a die-cut guide has to be created for the job. Provide a mock-up for your printer to give them a physical guide to work with. This will help give them a much clearer understanding of what you want to achieve.

02 At this point it's a good idea to add some information to the mock-up; some rough ideas or notes will make it easier to work in InDesign. Place the CD on the inside right page of the final folded mock-up. Mark where you want it to sit, so that you can add some die-cut guides to the InDesign file. These will eventually hold the CD in place. When the mock-up is created you can start laying things out in InDesign.



03 Open a new document in InDesign and set the page size to portrait A3. Enter '2' in the Column field and '0' in the Gutter. Set 10mm margins and 3mm bleeds on all the edges. Deselect Facing Pages and hit OK. Drag a vertical ruler guide and snap it to your centre column, marking up the central fold guide.

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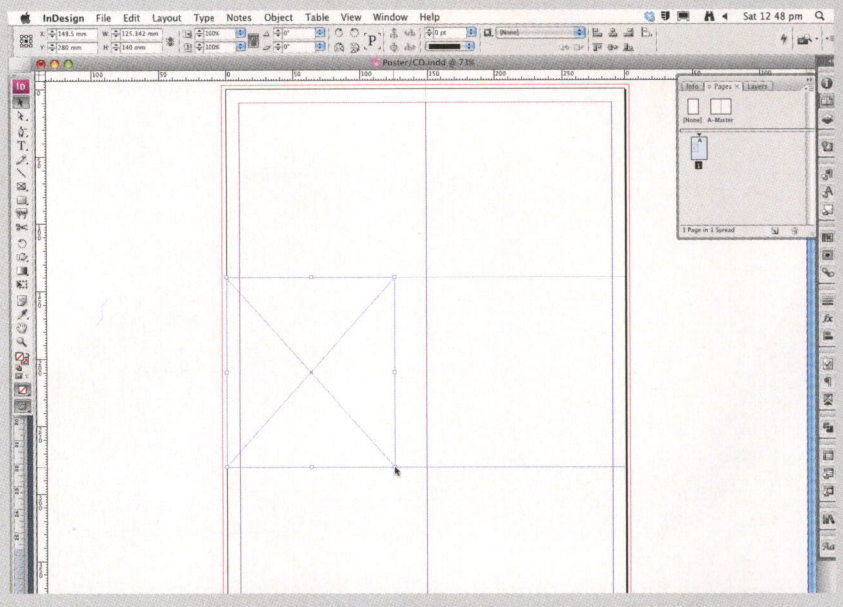
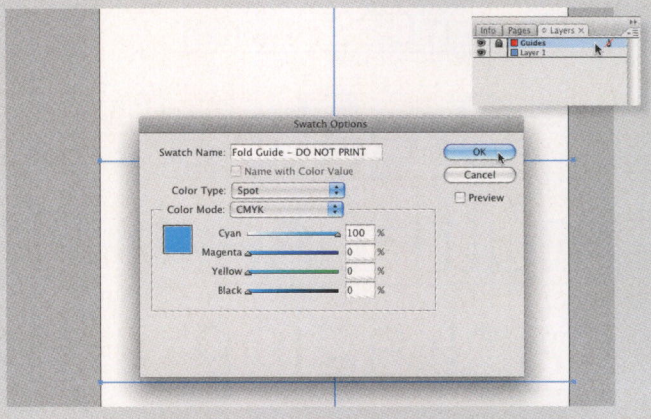
Pro technique: Packaging
Create a multi-use packaging template



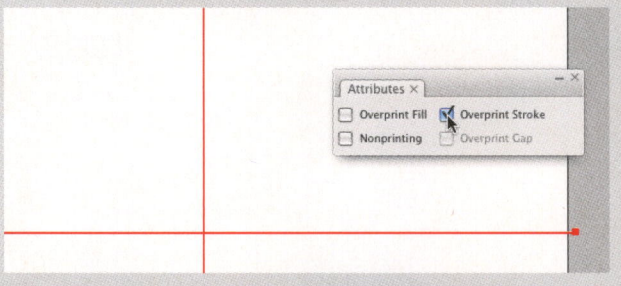
04 Draw a box the full length of the page and divide it by three in the height measurement field. Make sure the centre point is selected in the reference point grid. Drag in horizontal guides and snap one to both the top and bottom of the box. Check the X and Y measurement fields for accuracy.



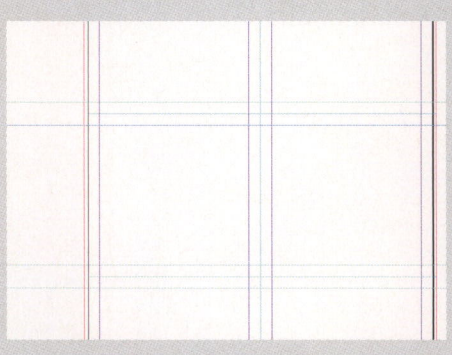
05 Use the Line tool to draw over the ruler guides you've just created. Set up a new spot colour in the Swatch Options and call it 'Fold Guide – DO NOT PRINT'. Use a bright colour that stands out from the rest of the design and apply it to the guides. Select all the drawn lines and add them to a new layer called Guides.

Do the maths

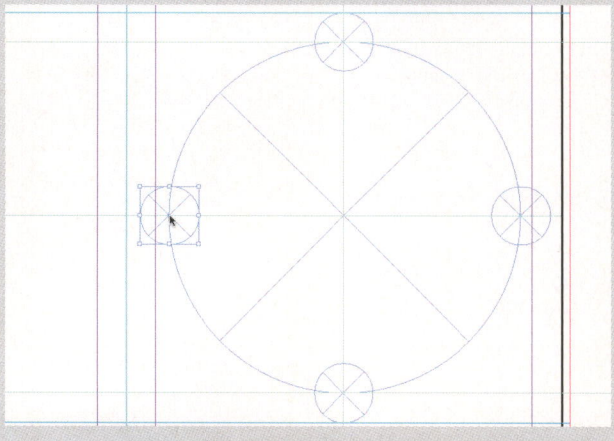
It's easy and quick to adjust dimensions in InDesign. Just enter the sum you want in the measurement field box and the new value will be calculated quickly. You can also enter a different value to the one you're using – InDesign will still be able to adjust the calculation.



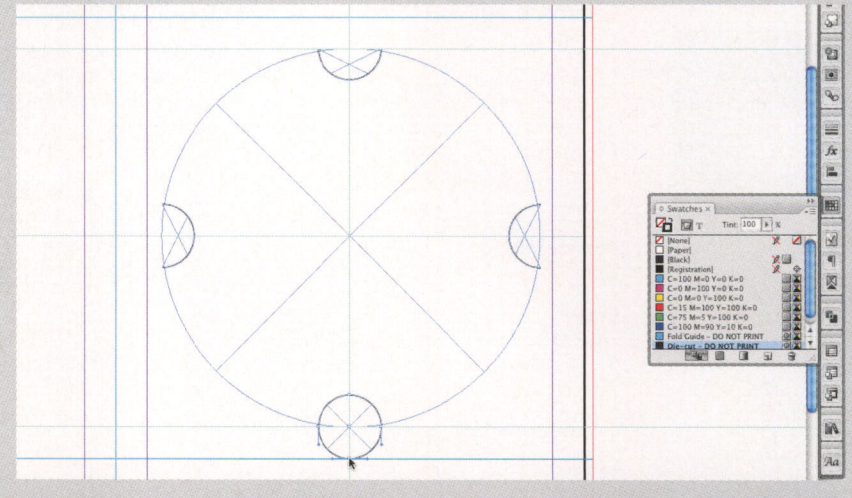
06 Go to the Attributes palette (found under the Window menu) and select Overprint Stroke. This will stop any objects under the lines being knocked out, which could cause problems at the printers.



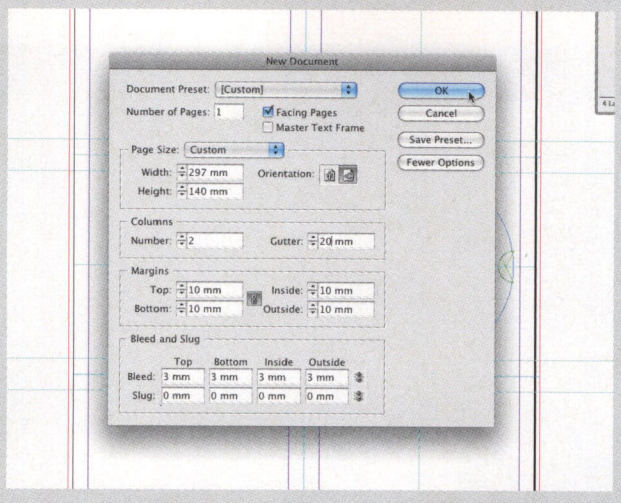
07 Open the Margin and Columns dialogue box and make the centre gutter width double the margin width, 20mm, to mark your live text area. Drag an additional horizontal guide over the top of one of the previous fold guideline locations. With the new guide, select Add or Reduce by 10mm in the Y measurement field until you have a 10mm-wide live text area marked on all edges of the fold guide.



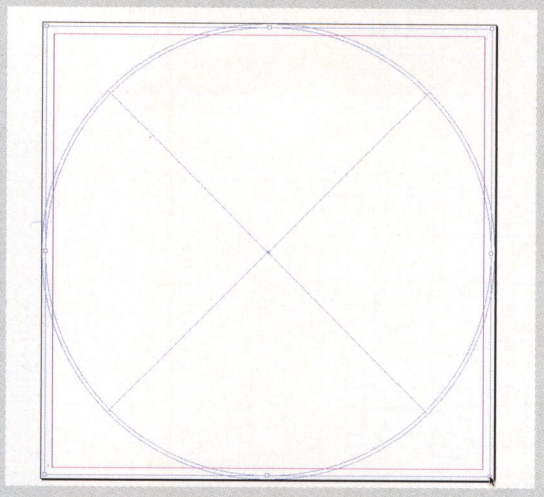
08 Use your mock-up as a guide and add the die-cut marks that will hold the CD in place. Draw a circle 120mm in diameter in the centre of the middle-right section of the page. Use horizontal and vertical ruler guides to show the centre of the circle. Draw a 20mm circle and place the middle of it at the cross-point of the large circle and the ruler guide. Copy and duplicate for all four cross-points.



09 Set up a new spot colour called Die-cut Guides, and add this to the four small circles. Using the Direct Selection tool, delete the outside point on each of the four circles, and then add the die-cut marks to a new layer called Die-cut. Duplicate the page using the Pages palette, delete the die-cut guide on the second page, and then lock both the Die-cut and Guides layers.



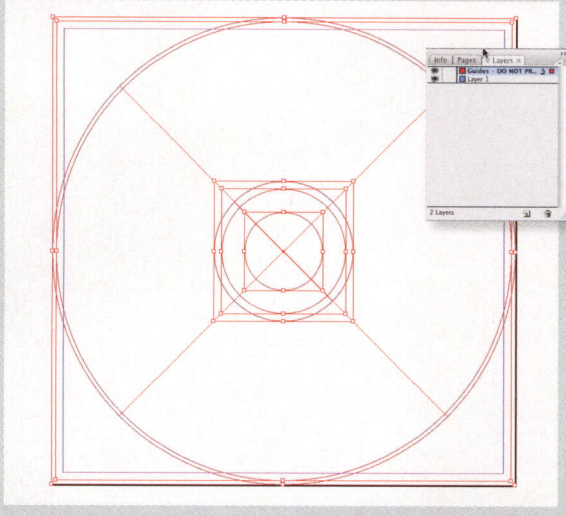
10____ When the template and guides are set, start designing. Use the second page for your poster, ensuring that you work around the area the CD will sit on first. The front and back pages will sit upside down on your page layout, so you may find it easier to work in a separate document and paste it onto the page later. Set up a new document measuring the width of the page and the height of a third of the page (140mm), using the same margin and gutter as before.



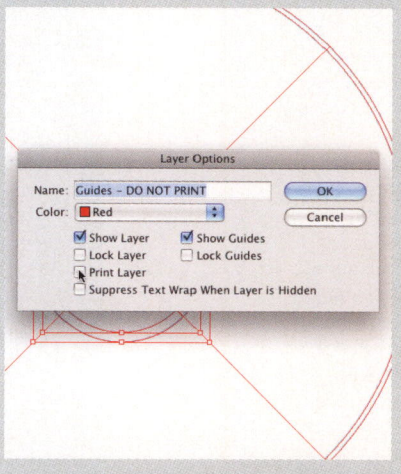
11____ Don't forget to create artwork for the CD – it needs to work with the design too. Set up a new document measuring 120mm-squared and draw a circle that fills the page. With the centre selected in the reference point grid, copy the circle and paste it in place (Shift+Alt/Opt +Ctrl/Cmd+V). Make sure the Constrain Proportions button is active, and reduce the width field to 118mm.

CD printing

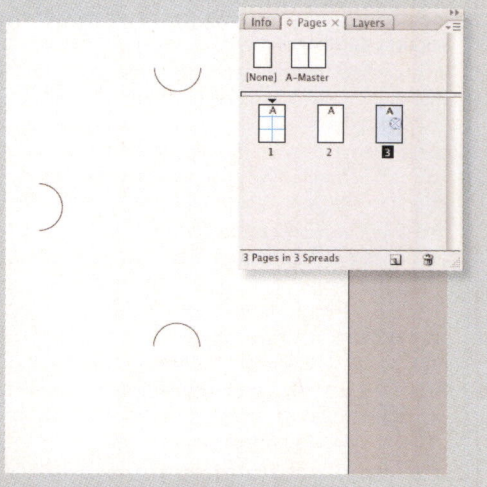
Check with your printer on how they want the file to be supplied. You might need to provide a white plate for an underpin. If so, you can create some good effects by not underpinning some of the area, leaving the metallic to show through.



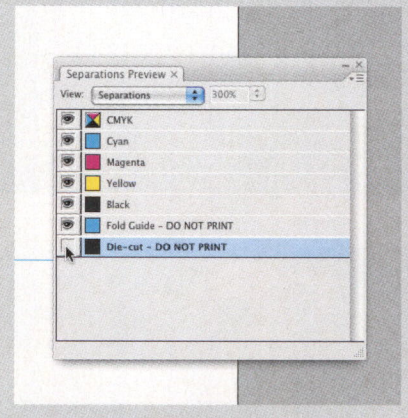
12____ Repeat the process, adding circles until you have some measuring 36mm, 32mm and 20mm. Select all the lines and add a 0.5pt stroke, using a colour that will stand out from the rest of your design. Create a new layer called Guides – DO NOT PRINT. Add your guide to it.



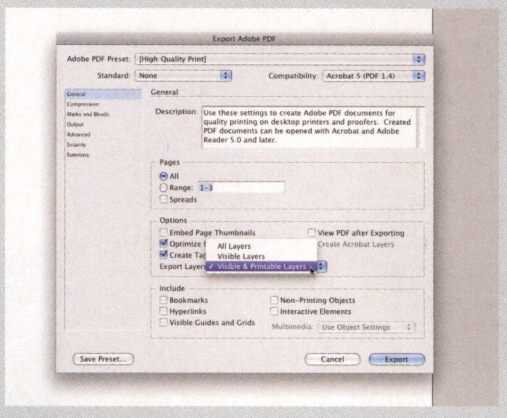
13____ With the Layers panel still open, choose Layer Options from the menu for your newly created layer. Stop it being printed by unticking the Print Layer box. Click OK to lock the layer. Start designing your CD, working around the template you've just created.



14____ Finish the design and prepare your documents for print. For poster or CD packaging, duplicate the first page, deleting everything on it except the die-cut marks. Delete these from the first page and erase the fold guide from the second page. You should only need to supply the fold guide once.



15____ Get into the habit of checking everything, from document size, fonts and colours to images, links and bleeds – it's good practice. Check your documents in Overprint Preview. Also check the Separations Preview to make sure the fold guide spot colours don't knock out. If everything is fine, export to PDF and make sure that you've applied the bleed.



16____ When creating a PDF you'll have the option to print hidden and non-printing layers. Make sure the right option is selected before exporting your file.

Illustrator and InDesign CS3 or later

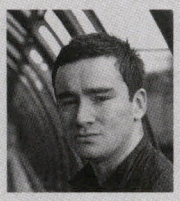
Freelance self-promo on a budget

Luke O'Neill reveals how, with a little imagination, self-promotion materials needn't cost the earth

In the age of super-fast communication it has become increasingly easy for designers to ply their wares through an endless number of digital avenues. It's not enough to simply have an online portfolio; designers are now expected to be masters of marketing – not only emailing potential clients but also tweeting, posting on Facebook, using LinkedIn and any number of 'oh-so-now' social media tools in an effort to get their work noticed.

As effective as these methods can be if used correctly, often the recipient can be left feeling cold or, worse, irritated. Savvy designers have realised that often the best way to really grab an art director or potential employer's attention is with a beautiful, well-targeted piece of print work that they can hold in their hands.

The main drawback of this approach is that the cost can be exorbitant, with even professional digital printing often running into the hundreds for short runs. Through this hands-on tutorial I'll show you how, with a little imagination and design nous, it's possible to produce an effective mail-out on a limited budget, utilising different paper stocks and basic printing.

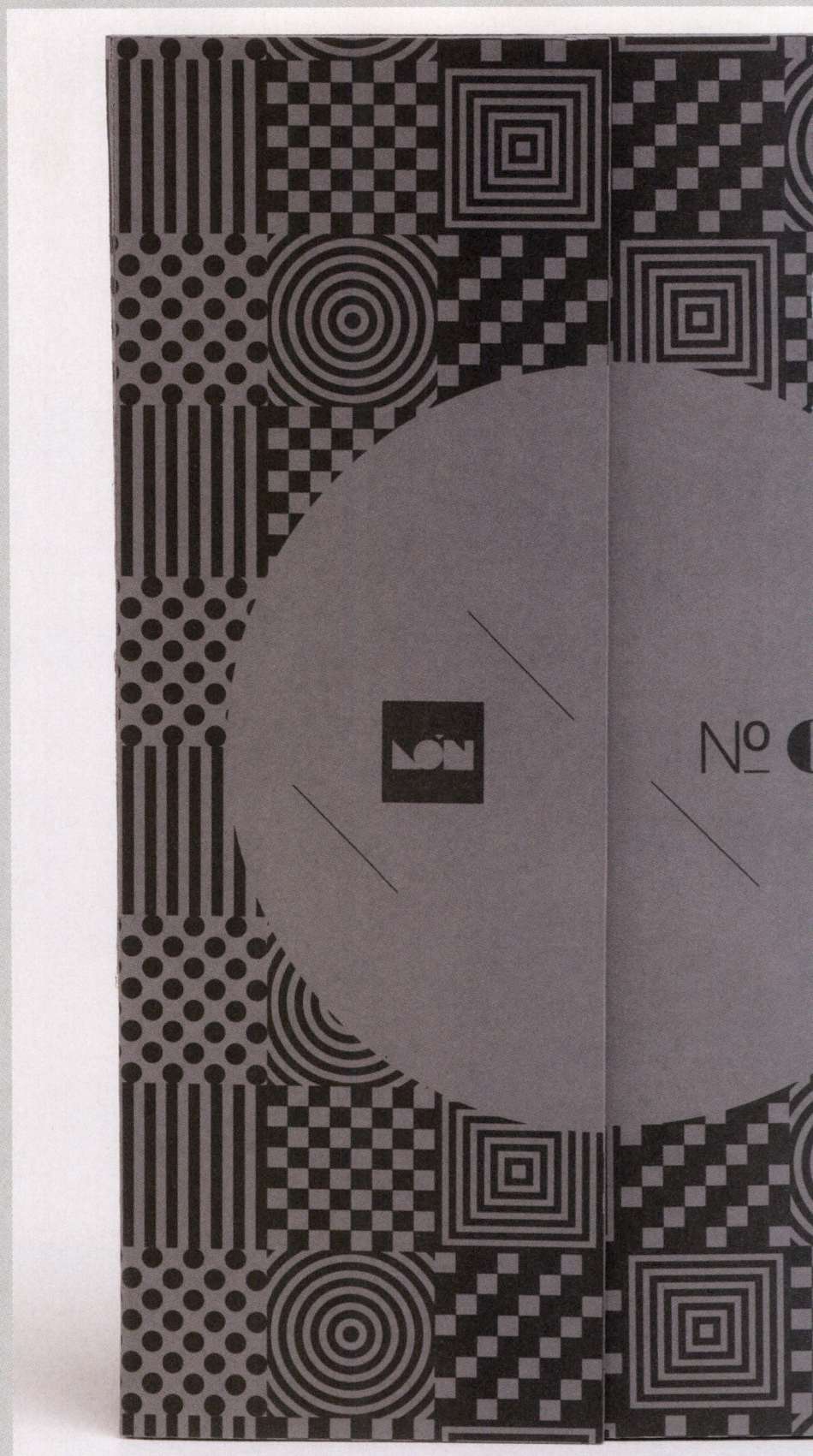


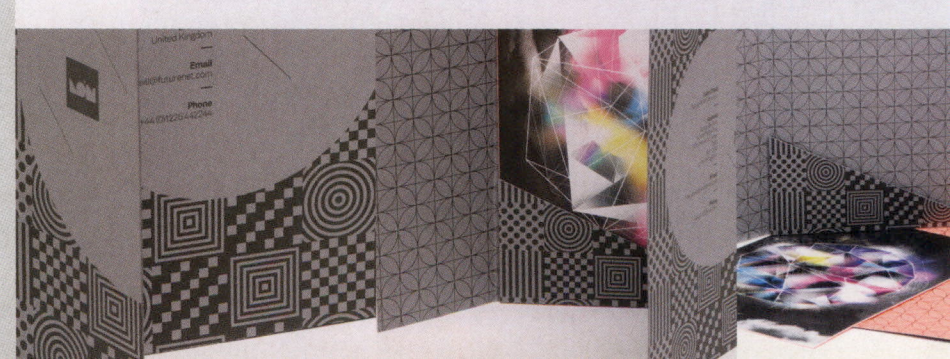
Luke O'Neill
Art editor of *Computer Arts*, *Projects*, Luke is a graphic designer and illustrator able to turn his hand to anything from complex layouts to illustrations and branding projects. He is currently broadening his skill set by working on the design of *Computer Arts*' next must-have iPad application.

Time needed
2-3 hours

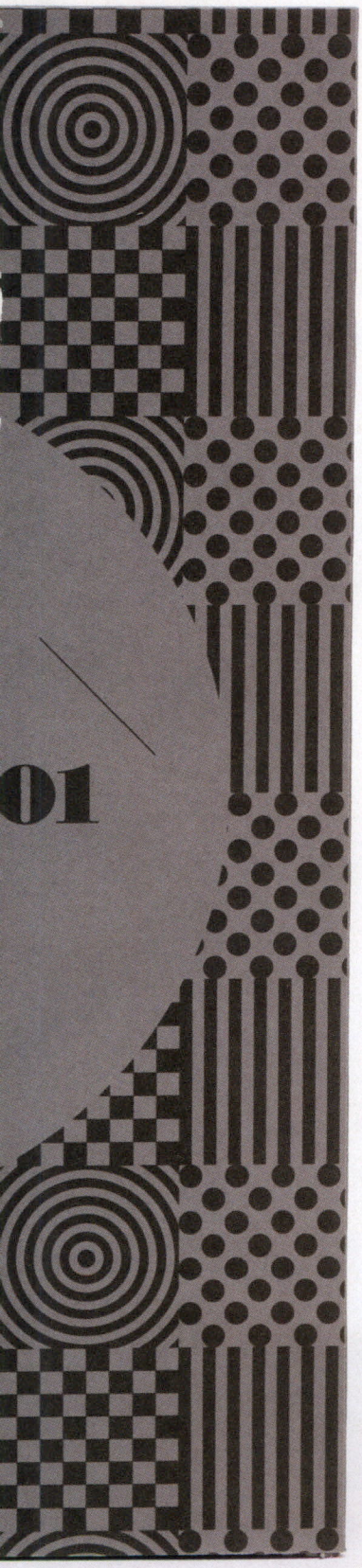
Skills
- Create patterns in Illustrator
- Design basic packaging nets in InDesign
- Set up cutting and folding guides

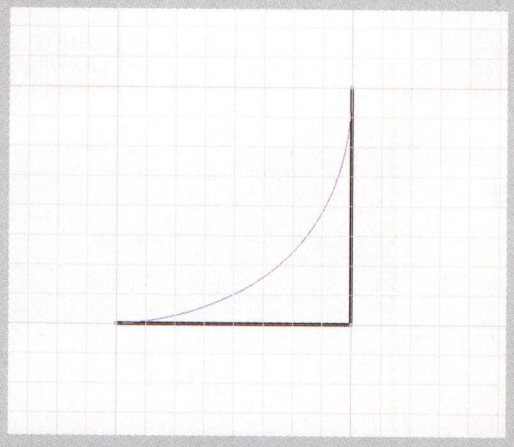
Materials
- Variety of coloured card
- Cutting mat
- Knife
- Photocopier or ink-jet printer
- Double-sided sticky tape



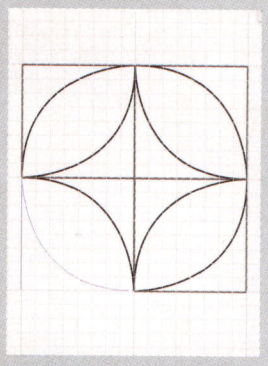


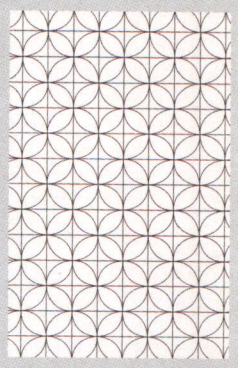
Pro software skills: InDesign



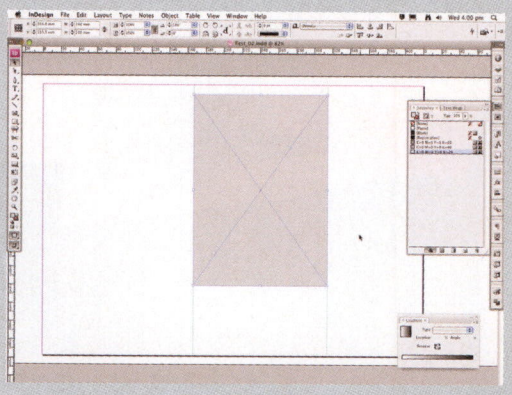


01 To begin with we want to create the pattern that will form the 'lining' of our folder. Launch Illustrator, select the Pen tool and, ensuring that Snap To Grid is selected, begin to plot a simple right angle shape with a curved outer edge.

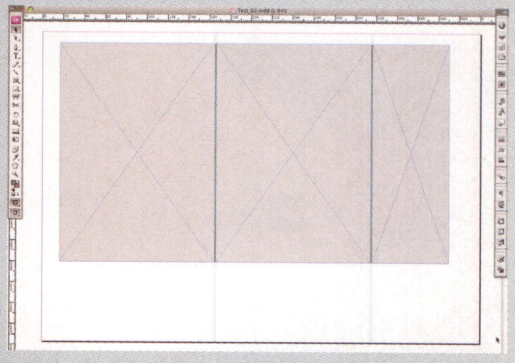




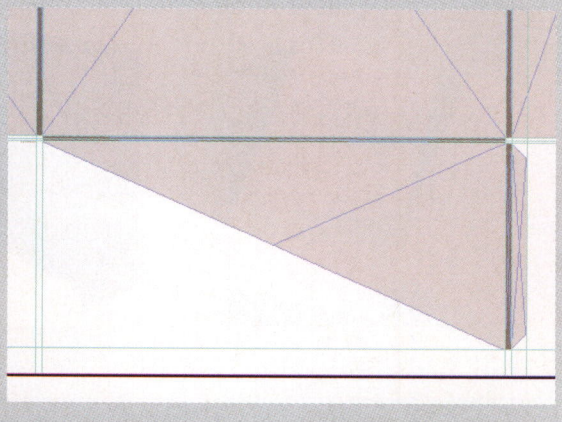
02 Now simply duplicate the shape by dragging it while holding Alt/Opt and then rotate it until you've filled out a single square tile, as shown. Group the objects together (Ctrl/Cmd+G) and, holding Alt/Opt, drag the tile across to copy it. Then simply hit Ctrl/Cmd+D to duplicate the tiles as many times as you like. Save this file as a separate document and we'll come back to it later.



03 Move on to the template. As we want to keep costs down, the whole thing is going to have to fit onto an A3 sheet. Launch InDesign and set up a new A3 landscape document with no margins. Draw a box using the Rectangle tool and enter W: 148mm and H: 210mm (A5) for its dimensions. Using the Reference Point tool and X Location, drag and snap guides to either side of your rectangle.



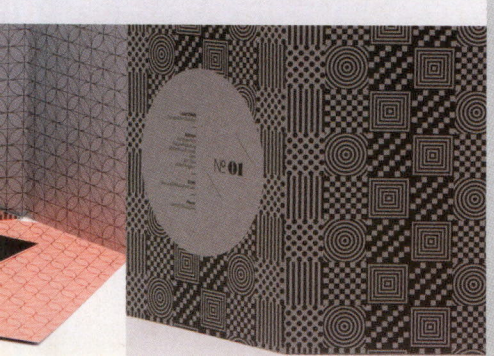
04 Drag your rectangle, holding Alt/Opt to duplicate it. Resize it to 2mm width, duplicate it again and snap the rectangles to either side of our original shape, setting up guides as we go. Duplicate our original A5 rectangle and snap it to the left side, then do the same on the right side but with a width of 74mm. The width of the sides is determined by the width of the prints that the folder will hold, so may vary depending on the weight of paper.

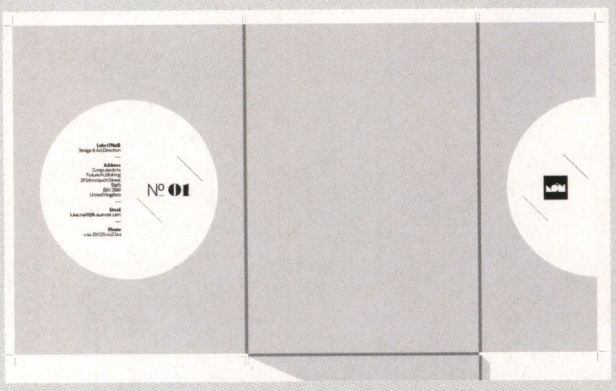


05 To create the flap that will hold our prints in place, simply draw a triangle that is no wider than 148mm and ensure that you allow for the 2mm depth of the folder. Add a small tab on the side that we'll use to glue the flap and also draw in some cutting and folding guides for use later.

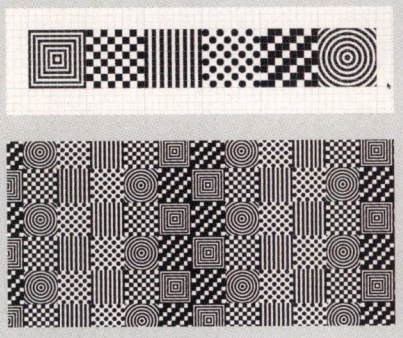
The importance of mock-ups and testing

The dimensions of this particular folder are specific to my requirements. I would strongly advise that you first create a mock-up for your own mail-out in order to determine exact widths, depth and so on. For example, if you decide to feature a number of prints within your folder, the 2mm thick spine of the folder mentioned in Step 4 will need to increase to accommodate the additional prints.



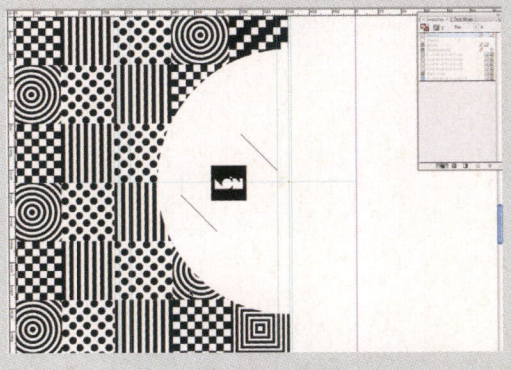


06___ After our basic template has been created, it's time to add some design elements. Draw a circle on the far left pane of our template and add a semi-circle on the right-hand pane, ensuring that it's positioned exactly so that it will line up once the folder is closed. Add any text or information that you may wish to include. In this case I've simply added my logo, the issue number and my contact details that will appear underneath the front cover flap.

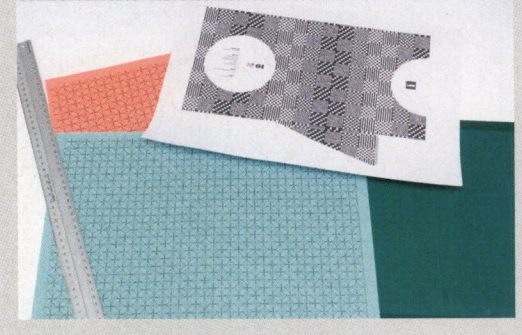


07___ Creating the pattern for the outside comes next. This is done in much the same way as the one we made earlier, except I want a much bolder print. With Snap To Grid selected again, draw some graphic shapes, creating four or five tiles that can then be repeated. I've chosen to keep the shapes simple but feel free to experiment with your own style.

08___ Back in InDesign, select the central pane of our folder and hit Ctrl/Cmd+D to place our pattern image. Select Show Import Options and make sure that Crop To Art is selected. Once the pattern has imported, resize it until you're happy with the positioning of the tiles, and hit Centre Content.



09___ Repeat this process for the rest of the folder, dropping the pattern into all the remaining panes and sides of our folder. For the far right-hand pane that will form the front flap, rather than simply centring it you must ensure that the centre point of the pattern lines up with the right-hand edge so that it will match up properly once the folder is finally constructed.

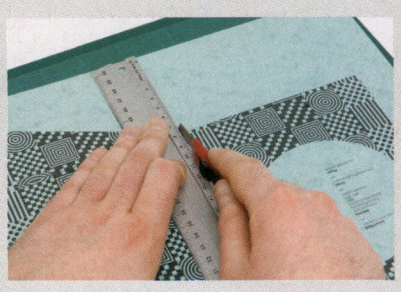


10___ Visit your local art supplier and choose a variety of paper stocks in different colours, textures and weights. On a separate A3 document in InDesign, drop our original pattern image onto the page from Steps 1 and 2, and print this out onto one side, then feed the paper back through, printing the front of our folder on the other side. Some trial and error will be required, so you may want to print a few test pieces first.

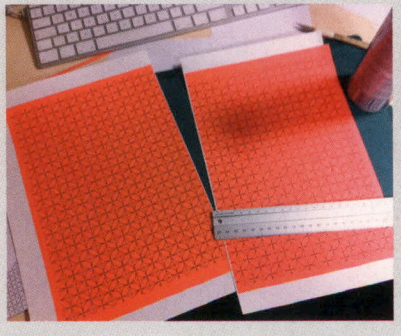
Cutting costs

I've chosen to print my mail-out on an A3 ink-jet printer as I have one at my disposal, but you could simply take the files into your local print shop and ask them to print them out. They'll be able to offer you advice on what stocks can be printed onto and at what price, with solely black and white work often proving the cheapest option.

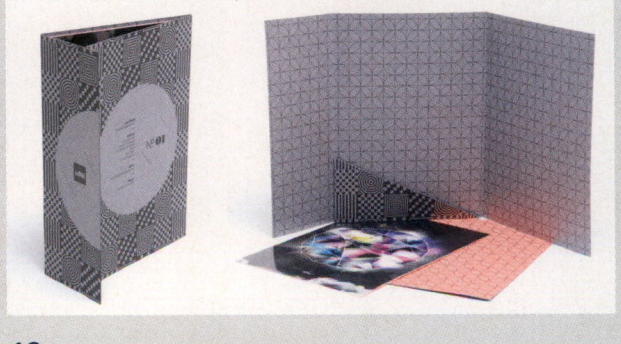
If you really want to keep the costs down, you could substitute the full-colour prints for black and white prints on coloured paper or card, continuing the theme throughout and creating a strong overall aesthetic. This approach could even be extended to business cards and letterheads.



11___ Now for the fiddly part. Very carefully score along our fold lines with a sharp blade and straight edge, exercising some restraint as we don't want to cut straight through. Following our crop guides, cut out the rest of the folder and then carefully create the folds along the score lines. You may wish to push your ruler flush against the score lines and bend the card back over the ruler to ensure maximum accuracy.



12___ For the prints that will feature inside the folder, I choose to print them in full colour on a normal desktop ink-jet printer and then simply spray-mount the graphic pattern onto the back on a different colour stock. Little touches like this will help to maintain consistency across the whole folder and add to the overall effect.



13___ All that's left to do is assemble our folder by using a thin strip of double-sided tape along the tab that attaches the triangular flap to the main folder. Glue could be used here but I personally prefer tape as it avoids getting any sticky residue on the folder. And that's it!

Photoshop Essentials

Fully updated with all-new content for 2011, *Photoshop Essentials* is packed with tips, advice and step-by-step tutorials guaranteed to improve your illustration, digital art and design skills. Pick it up today and take your Photoshop work to the next level!

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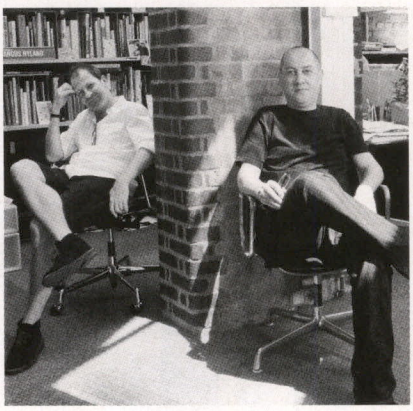
Pentagram

Two partners from the iconic studio share the secrets behind their world-renowned print, packaging and branding work



Pentagram
Angus Hyland and Domenic Lippa (left and right) are two of the seven partners at the London branch of the studio, based in Notting Hill.
www.pentagram.com

You never know what to expect when you visit a design studio. Is it going to be full of skinny jeans, hair gel and obscure music? Maybe a clean, stark setting with Swiss or Scandinavian décor? In Pentagram's expansive London studio, everyone seems liberated from all the clichés of how designers should look and act. They design stuff – no contrivance.

The building is a converted dairy depot. Back in the day, milk floats rolled out of the gates and onto Needham Road at 4am each morning, delivering the white stuff to addresses across Notting Hill. Today, daylight streams in through the skylights into the first-floor studio, where various groups of designers are hard at work. Their graphics, product design and architectural projects might keep them here late into the night, but there's an unforced air of professionalism, alongside an undeniably light atmosphere. "Studious" is the word Domenic Lippa, who joined Pentagram as a partner in 2006 with a reputation in the fields of packaging, print, graphics and identity design, uses to describe it.

"Pentagram is, however, a very relaxed place to work, and I think that's due to the surfeit of space," adds fellow partner Angus Hyland, one of the UK's foremost graphic designers with over 100 design awards to his name. "We are very lucky in that we have inherited a wonderful building in which the amount of physical space alleviates the mental claustrophobia of tight deadlines."

Lippa and Hyland are two of seven London-based partners. There are 17 partners in total, the others being →

ROYAL MAIL YEARPACK
23 MARCH THE HOUSE OF STEWART
TRAIN'S TRAMCARS
COVENTRY
On 23 March 1958, Queen Elizabeth II laid the foundation stone for the new Coventry Cathedral. Designed by renowned architect Basil Spence, it would be built alongside the ruins of the medieval cathedral which was destroyed in a German bombing raid in November 1940. Spence commissioned work from many great artists of the time, including a sculpture by Jacob Epstein; stained glass by John Piper; a tapestry by Graham Sutherland; lettering and carvings by Ralph Beyer.
FATHER OF GEOLOGY
1921
1903
1857
In 1848, the first Scottish settlers arrived in New Zealand. About 20 per cent of the original European settler population of the country had Scottish origins.
1919
HISTORIC MEETING
Pakistan Republic
SPACE FLIGHT CELEBRATION
1742
Poet Laureate
01

01 Pentagram was commissioned by Royal Mail to design the 2010 yearpack – a **collection of first day covers** for each set of stamps issued throughout the year. The 2010 theme was 'memorable events'

19 AUGUST GREAT BRITISH RAILWAYS
SPUTNIK 5
FILMMAKER
GOLD RUSH
1942
JACOBITE RISING
A GREAT MAN OF LETTERS
Soviet Coup
GPO
AVIATION PIONEER ORVILLE WRIGHT WAS BORN ON THIS DAY IN 1871.
1274
In 1561, Mary Queen of Scots returned to Scotland from France, landing at Leith. She had been widowed the previous year following a two-year marriage to King Francis II of France.
ASTRONOMER ROYAL
16 SEPTEMBER MEDICAL BREAKTHROUGHS
BLACK WEDNESDAY
V
King Henry V is born in Monmouth.
NATIONWIDE BANKING
1908 GENERAL MOTORS IS FOUNDED IN MICHIGAN.
Medical Pioneer
1938
1906
Prince of Wales
POLITICAL ALLIANCE
In 1981, the Liberal Assembly at Llandudno approved an alliance with the Social Democrats, founding the modern Liberal Democrat party.
Service
Letter
7 JANUARY CLASSIC ALBUM COVERS
CROSS CHANNEL BALLOON
COD
1927
US basketball team the Harlem Globetrotters played their first game.
1451
THE FIRST TRANSATLANTIC TELEPHONE SERVICE BEGAN ON 7 JANUARY 1927. IT COST £15 TO MAKE A THREE-MINUTE CALL FROM LONDON TO NEW YORK USING THE SYSTEM, WHICH WAS RADIO-BASED.
On 7 January 1935, the General Post Office formally approved an essay of the brown 1½d stamp from a set of four issued to commemorate the Silver Jubilee of King George V. The series was designed by British graphic artist Barnett Freedman (who also designed a special issue of Silver Jubilee Postal Orders) and printed by Harrison & Sons.
LOST POSSESSION
1985
FORMULA ONE RACING DRIVER LEWIS HAMILTON WAS BORN IN STEVENAGE.
BBC SAGA
ON 7 JANUARY 1967, THE BBC BROADCAST EPISODE ONE OF ITS ADAPTATION OF JOHN GALSWORTHY'S THE FORSYTE SAGA. IT WAS LATER SHOWN WORLDWIDE, AND WAS THE FIRST BBC DRAMA SERIES BOUGHT BY THE SOVIET UNION.
2 FEBRUARY GIRLGUIDING UK CENTENARY
LAID TO REST
1852
1801
1932
1864
Middlesex County Cricket Club was formally constituted.
ISLAND RESCUE
U
WAR RATIONS
Twelfth Night
MAIL TRAIN
APOLLO 13
1892
946
ICER TRAINING
ON 13 APRIL 1861, THE SURRENDER BY THE GARRISON OF FORT SUMTER NEAR CHARLESTON, NORTH CAROLINA, TO CONFEDERATE BESIEGERS MARKED THE EFFECTIVE START OF THE AMERICAN CIVIL WAR.

02–05 London Design Festival is **a repeat client of Pentagram**, and the studio worked on their 'design from all angles' theme this year

02

03

04

05

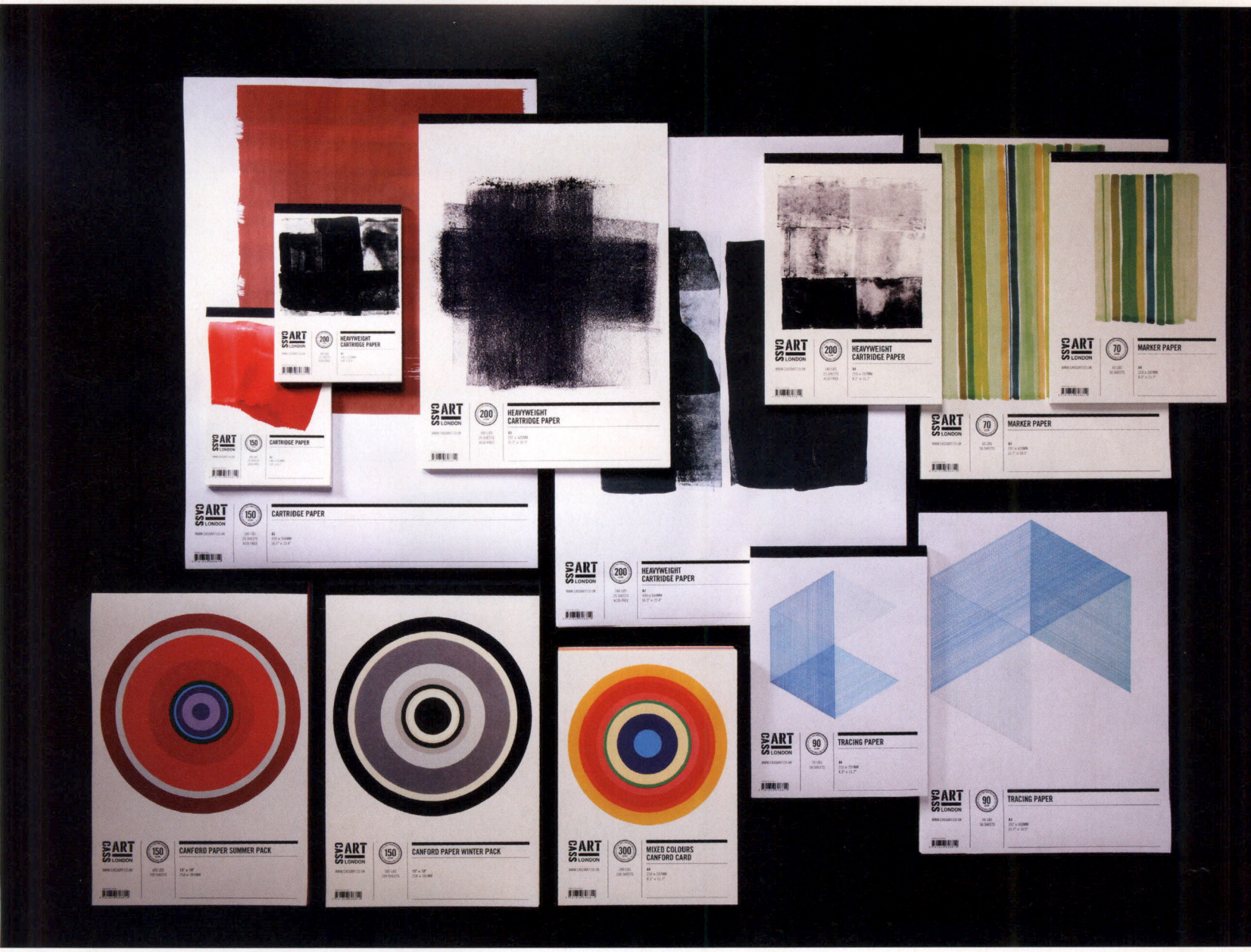
→ based in New York, Houston, San Francisco and Berlin. Disciplines vary from architecture and 3D design to graphics, digital and identity work.

The company was founded in 1972 with each partner autonomously running their own design team, working directly with clients. There are no CEOs, account managers or non-executive board members. Revenue is pooled to cover central staff costs, admin, maintenance and a chef, whose kitchen serves a delicious lunch menu for everyone at 1pm daily. Eating together is a Pentagram tradition.

As we explore the office, various designers are busy with identities, websites and posters. One recent project was the visual identity for the London Design Festival 2011, which Lippa and his team have created for the fifth year running now. Taking place from 17-25 September, it's intended to be the largest event yet. The theme is inspired by the phrase 'Design from all angles' and represents the desire of the organisers to expand the list of events and disciplines.

By printing text on pieces of paper, folding and then photographing them from different angles, Lippa's team was able to create a flexible identity that extends across the whole gamut of events taking place while – crucially – maintaining a consistent look and feel. As with previous years, the use of red creates maximum impact, tying the identity together across its different aspects – brochures, signage and a wide selection of other promotional materials.

06 Partner Angus Hyland has been branding for Cass Art since 2003, and the retailer turned to Pentagram to **launch its range of products**



06

Ongoing relationships are something Pentagram enjoys with many of its clients – Cass Art being another repeat customer. The London-based artist materials retailer first called on Pentagram back in 2003 when Hyland created its identity and packaging. Over the years Hyland has continued to act as a brand consultant, so when the retailer decided to launch a range of its own-brand products in May 2011, it again decided to enlist the help of Pentagram. The first products available in the range are a selection of watercolour postcard pads with covers daubed in paint. Cass Art also persuaded a brand leader to produce an 'own brand' version of its watercolour postcard pads with covers designed by Pentagram, and sales have risen tenfold.

With a very horizontal company structure, the partners share profits and make all of the key decisions together. There's plenty of collaboration – for instance, the Matter nightclub at the O2 employed William Russell's architecture alongside Angus Hyland's graphics – and some have likened Pentagram's democratic organisation to the ideals of a hippy commune.

"There is an element of radical idealism to the structure of Pentagram, but it is far too hard-nosed about the realities of working in a commercial environment to be hippy," says William Russell in response. "The structure is designed with, hopefully, the same intelligence, craft and attention to detail that we put into everything we do."

07-09 Brandng for naturopath Lucy Peel, headed up by Domenic Lippa, took inspiration from the discipline's focus on the so-called 'triad of health'

10-11 Inspiration for the Royal Mail Yearpack was **drawn from historical newspapers** but reinterpreted in the form of a typographic collage of dates and headlines. "Once the grid had been created the puzzle-like quality of arranging the typographic content was the most enjoyable part – the difficulty was knowing when to stop!" admits graphic designer Jason Ching

07

10

WHAT IS NATUROPATHY
TREATING your health & PREVENTING disease.
'Treatment is aimed at restoring
BALANCE and aiding the natural
self HEALING abilities of
the body.

08

09

11

→ This attention to detail can be seen across the whole of Pentagram's portfolio, and nowhere more so than in its identity work for London-based naturopath Lucy Peel. Headed up again by Lippa, the creative team referenced the way the therapy focuses on the structural, biochemical and emotional aspects of the body (known as the 'triad of health') through three points positioned around Peel's name and title in the identity. Typically of the studio, the design is subtly enhanced through the use of colour and texture – this time using natural tones and material textures along with images gleaned from nature to fit the brand.

All the London partners sit in alcoves along the back wall of the studio, and their teams sit in groups across the open open-plan first floor, which is flooded with natural light. Each partner works directly with clients and his or her team. "As all the partners are still practising designers rather than just fronting projects, it means we're all quite focused on the work," says Domenic Lippa. "The reason we're all here is the quality of the work; it's the primary reason why Pentagram has been so successful. None of us wants to look like we're doing sub-standard work next to each other, so it's a good way of keeping the output quality high."

12 London nightclub Matter enlisted Pentagram for both **architecture and branding work**

12

Pentagram's pro tips for better print work

1 Don't be a slave to the grid

"There's no tried-and-tested approach," argues Jason Ching, who worked on the Royal Mail Yearpack 2010. "Each design is different, but everything placed on a grid or guide should be considered and thought through. Play with scale to create a sense of drama or restraint."

"What works for us is setting up a grid beforehand, then hiding it and working by eye," adds Fabian Herrmann, who worked with Angus Hyland on the Cass Project. "Then come back to the grid and make sure it all works."

2 Separate off your finishes

Fabian Hermann offers up this fundamental piece of advice for setting up special finishes: "Always set up the varnish artwork on a separate layer in a single spot colour, and ensure the layer is set to not print," is his reminder. "That way, it remains easy to print off proofs."

3 Remember your shortcuts

All designers have their tried-and-trusted shortcuts. For Jason Ching, it's smart guides: "They save a lot of time," he shrugs, "although some disagree and find them a nuisance."

Ching also swears by the Indent To Here command (Ctrl/Cmd+Backslash) as a quick and easy way to hang text or bullets, while Fabien Hermann finds the Optical Margin Alignment option in the Story palette saves a lot of time.

4 What you see isn't what you get

"If in doubt, liaise with your printer," is Jason Ching's advice. "Ask them to prepare a proof with several options to test the look and feel of any special colours or finishes." Paper choice is also important: "A spot varnish will look and feel different from a coated to an uncoated stock," he points out.

5 Label everything

"Having a file that's thoroughly organised is essential," believes Jeremy Kunze, who worked with Domenic Lippa on the London Design Festival brief. Labelling layers and removing unused swatches are two such pieces of best practice. "And a PDF or a hard copy that clearly labels all print finishes is still one of the best ways to avoid mistakes," he adds.

DIGITAL PUBLISHING TOP 50

Translate your print design skills into the interactive space with these 50 pro tips for digital publishing using InDesign CS5.5

1 Find efficiencies

When developing a print magazine's digital counterpart, it's important to find a practical workflow solution that fits within your time and budget constraints. Don't get too carried away with all the interactive possibilities just yet. Ultimately, it comes down to efficiencies and, where necessary, changing your established thought processes in order to accommodate a new way of working.

2 Tailor to your audience

Reader expectations depend a lot on the brand. Statistically, iPad owners are commonly male, although since Apple are shifting millions of units a month, there's an ever-growing base of people who are totally new to the platform. Understand your reader demographic and pitch your digital product at their needs: advanced early adopters may have had an iPad for well over a year, and are now familiar with flicking between different pieces of content, but a late adopter may need more handholding.

3 Keep it intuitive

Make sure your digital magazine has an interface that's as intuitive as possible for the reader. It should promote clear understanding of what all the different elements on the screen are, what they do and how to move between them without having to think too hard about it. Ultimately, the design should originate from, and be appropriate to, the device, so think about how people are accustomed to engaging with it.

4 Think in new ways

You have to get yourself in a different mindset to succeed in the digital publishing arena: it's not just about taking a magazine layout and dropping it onto a screen – a hurdle that can be deceptively difficult to overcome. Get yourself away from the conventional idea of an editorial page on the left and an advert on the right, and question everything about how the two can interact with each other.

5 Always plan ahead

The best way to streamline your digital publishing workflow is to plan ahead. To really do a digital magazine justice, you need assets that are appropriate to your ambition, rather than just trying to shoehorn something in at the last minute. Little tips and tricks that save time further down the line are one thing, but you're going to save the most time, and be the most efficient, if everyone's on the same page from the outset.

6 Know when to let go

Get out of the habit of needing total control over every aspect of a design. You may have to sacrifice the

precision of a lovingly crafted printed page in favour of the ability to move between a laptop, iPad and phone. Embrace the ability to make a whole range of creative decisions as designers, rather than have infinite control of one concrete item.

7 Add spice with animation

Experiment with ambient animations to engage the reader in a subtle way without unduly increasing the filesize of your app. These are effectively simple auto-start assets that can be set to run once through, or in a continuous loop, depending on preference. It's a good way to exploit digital capabilities and enhance the experience without going completely over the top.

8 Fit more content in

The tactile feel of a well-executed print magazine can be hard to beat when it comes to glorious full-bleed photography, but you'll always be constrained by having a finite number of pages. Any art director who's been faced with having to select a handful of shots from a terrific photoshoot knows that deciding what ends up in front of the readers can be tough. The ability to include a body of images with a tablet device, rather than just one or two shots, is a pleasant option and a bonus for the readers.

9 Digital flipbooks

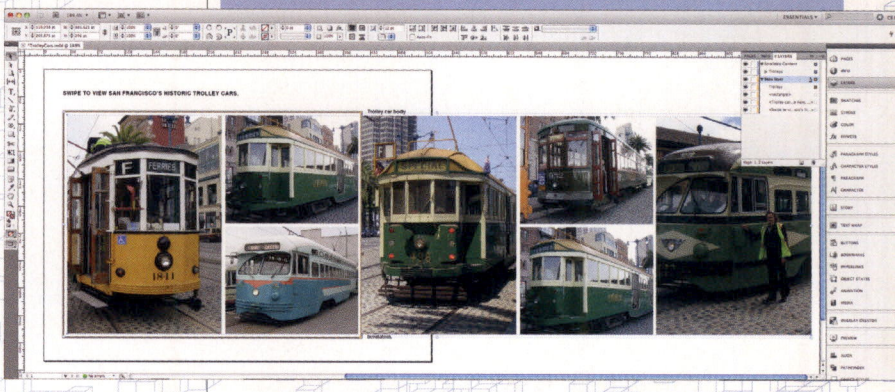
Reader-activated flipbooks can be an effective way to depict concepts or actions that are difficult to articulate in any other way. The print version of a particular action might include illustrations of several positions with accompanying captions. For a digital version, it's possible to create a seamless progression of the entire action that readers can control, rewind, freeze and digest at their leisure. Logistically, however, commissioning 100-300 frames for a flipbook is far more costly and time-consuming than commissioning three or four spot illustrations for the same story.

10 CREATIVE USE OF SLIDESHOWS

Slideshows are created using the multi-state object palette. They're both incredibly versatile and relatively simple to put together. Think creatively about how you can apply the functionality to different types of content, from a standard scroll-through batch of images to a pop-up review on a multi-item product page, or perhaps toggling between full-screen photos and descriptive copy, for instance.

11 THINK OUTSIDE THE BOX

Scrolling content lets the reader swipe within a proscribed area to see additional content without leaving the screen. This is particularly effective when you want to show multiple objects and then culminate with a surprise reveal. Make the most of this functionality to use screen space more effectively when you have a lot of content to fit on the screen at any one time.



12 Moving pictures

One of the ultimate digital enhancements is including video. Used appropriately, this can be a great addition to your publication, imbuing personality and a sense of immediacy. What you can achieve will depend on time and budget. Original, commissioned clips that are exclusive to your publication are the best-case scenario, but movie trailers, music videos and little-seen documentary-style footage can also be good reader value additions.

13 Choose type carefully

On tablets, not all typefaces are created equal. Fonts that are absolutely lovely in print may be sub-optimal on screen. It may be necessary to finesse sizes and weights within your signature typefaces or even use an alternate face altogether. Type houses are developing versions of existing fonts (as well as new typefaces) specifically to read better on tablet screens, and these make a big difference.

14 Gather the best assets you can

The need for specialised artwork can greatly increase budget demands, especially if a title includes several slideshows, interactive infographics or other asset-heavy enhancements. Commissioning compelling assets for the tablet edition without compromising the quality of the flagship print publication can prove tricky. As ever, it pays to plan ahead.

15 Track your progress

Content tracking and updating can be a real challenge when you're creating multiple versions of the same document. Content-management systems are still catching up and publishers may be slow to upgrade due to costs. In order to ensure that all content is the final proofed version, try using bright pink copy as a placeholder until the copy desk has signed it off.

16 Touch base often

As a designer working on the digital publishing side of things, be sure to meet with your print counterparts early and often. Avoid thinking about it as two separate workflows, because this will only leave the process fragmented and mean you have twice as much work to do.

17 Plan both orientations

If you choose to create both horizontal and vertical versions of your project, block out both orientations concurrently. This will ensure you don't run into fitting issues or other stumbling blocks after you've already invested significant time in the design.

18 Keep contributors informed

When commissioning artwork for the print version, be sure to give your contributing artists a heads-up that you're producing a digital version as well. Sometimes the best interactive assets are conceived by the artists as they're working on the initial sketches. Think of it as a collaborative approach; it's much more rewarding than just shoehorning art in afterwards.

19 COMIC TRANSLATION

If you're presenting a comic strip, a simple slideshow can display different panels or even toggle between the original Japanese manga and its translation, such as in this example from *Wired*. Also, make good use of the different orientations in order to display visuals in a number of different ways. For a task such as this, upfront planning includes selecting a second manga panel, and then translating both and adapting them to accommodate the translations.

20 Learn the vocab

Each new decision opens up a little Pandora's box. Go digital and words seldom associated with magazines, such as 'title card', 'script', 'call to action', 'animation' and 'sound track' may soon become a regular part of your ongoing dialogue with your team. Ultimately, the digital 'weight' of interactive components should always be measured against the value they add to the reading experience.

21 Start early

Your process should start at the first editorial meeting for the issue, with the conversations continuing as it progresses. Discuss all assets in relation to each other to streamline how you gather and create them. Talk about photoshoots, video and audio in the same breath, since they can all be collected together if you plan carefully. For a story that requires a complex infographic for print, think about ways to add value with an interactive slideshow.

22 The simple option

For a simple monthly column that has a fairly rigid, templated page design in the print magazine, adapting it for tablets can be straightforward. Provided your goal is simply to provide a clean, easy read without getting in the way of either the words or the art, the upfront planning required is minimal.

23 Get more from your assets

When commissioning an illustrated opener with supplied images as secondary art, think about how these can be presented in both horizontal and vertical orientations, and plan different versions where applicable. A gutter-free horizontal version, for instance, can sometimes really show off an image to its full potential.

24 Split big features into chunks

If you're producing a digital version of an extended feature that uses multiple full-page photos, for instance, try splitting it up. Four separate vertically scrolling stacks – each beginning with a full-screen photo – might make the most of the imagery.

25 Offer something extra

Besides the ability to swipe, pinch and engage with your print content in exciting new ways, one of the

FETISH Road Blocks
If only the two Lamborghini Gallardos owned by the Italian State Police were made of Lego. Sigh. Then it wouldn't have been a big deal when a cop dissembled one in a smackdown with a car pulling out of a gas station. Fortunately, fans, you can reenact this scene over and over again with the 1/17-scale Lego Lamborghini Gallardo LP560-4 Polizia. What this Lego-ghini lacks in horsepower it makes up for in detail—801 pieces of it. Starting with a miniature replica of the Gallardo's 5.2-liter V-10 engine, it has everything you need to play *police*, including a radio, a radar gun, and a cooler for high-speed donor-organ deliveries. There's even an onboard defibrillator, presumably for restarting the tickers of bad guys who get cardiac-arrested when the 6-0 appears behind them in a $225,000 road rocket. $60 —*Mathew Honan*
PHOTOGRAPH BY Dwight Eschliman
JUN 2010

26 SHOW THE PROCESS AT A SWIPE

Another great use for a slideshow, and one of the most satisfyingly interactive of them all, is a time-lapse swipe-through demonstration of a process. Here's an example of how to build a Lego Lamborghini from *Wired*'s Test section, where the user can 'build' the car with a swipe of the finger on the tablet. Interactivity like this doesn't come easy, however – in this case, it was necessary to shoot a series of 800 stills, edited down to 180.

biggest incentives for readers to invest in a digital edition is additional bonus material, and video is the classic example. It takes a phenomenal amount of forward planning, but if you have the time and money to produce, shoot and edit them, then creating your own film shorts to enhance a lead feature can really pay dividends creatively.

27 Plan both orientations

There are few things in the tablet world as frustrating as getting a screen designed to perfection and then realising that the content that works so well in one orientation doesn't quite fit properly in the other. If you do a rough block of both versions of each page at the very beginning of the process, it should save you tearing apart a story layout halfway through.

28 Beware of unsubbed copy

Version control is a potential nightmare in the tablet world. You want to design your screens as early as you can, but if the copy you're working with hasn't yet been finalised for the print magazine, mistakes can easily slip through. The risk of running old versions increases exponentially with the number of text items within a layout. When designing with copy that isn't final, try changing the text colour to pink to make old copy blocks easy to spot.

29 Go for the wow factor

Make it your main priority to create a 'wow' factor somewhere in your digital edition. Maybe have one or two instances where a large proportion of the available resources are spent creating something unique – an animated feature opener, say, or a cover video. The experience is more engaging and it plays to the strengths of the iPad. Users feel like they are getting more, which is important when they've shelled out £500 on the device in the first place.

30 Get the interface right

Always invest time in creating your user interface – pay attention to detail in terms of bespoke play, close or info buttons, for example. Not only will this help the reader navigate your title each month, but it'll also reinforce your branding and make the whole experience feel considered and special. Keep these consistent between every edition once you've finalised the design.

31 Let your pages breathe

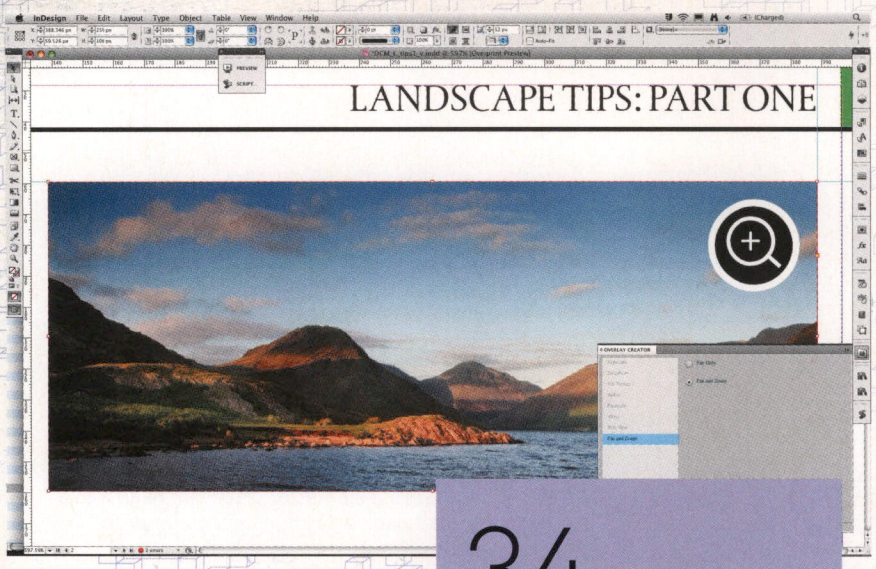
Make good use of layers and hotspots to show and hide boxouts and info boxes, and to flip between additional images. Clutter-free design is key on a screen that's only A5 size, so keep things simple and let readers toggle content on and off rather than trying to present everything on the screen at once.

32 Sort out your schedule

One of the biggest challenges of the digital publishing process lies in scheduling the time and resources to

33 PRODUCT SLIDESHOWS

Review pages, where there are multiple angles or detail shots of a product and small blocks of copy relating to each, suit the slideshow function perfectly, both for the text and images. Readers can simply touch the product to bring up the associated review. Planning-wise, you may need to shoot more product shots in the first place with the digital version in mind.



commission exciting digital content with a team that's generating 'flat' assets for the print version. It's a steep learning curve and it's crucial to keep a two-way dialogue going and make sure that everyone knows what's going on at any given time.

34 ENCOURAGE PAN AND ZOOM

Display a large image in a small area to enable the user to pan and zoom into it. To avoid file size problems, try not to use images larger than 1024x1024 pixels. Create a frame the size of your view area, then position the image within the frame. Select the frame, go to the Overlay Creator panel and click on the Pan and Zoom tab. Choose either Pan and Zoom or Pan Only.

35 Get some IT support

Speed and agility are key in this constantly evolving field. Things change so often with updates, trends and unforeseen technical problems that you have to be prepared to act quickly and seek the right solution. As such, solid IT support is a must.

36 Road map your future

When producing a regular digital magazine, whether it runs alongside a print counterpart or not, try to plan up to 18 months in advance. We don't necessarily mean specific editorial, but more a case of wish-lists of technical and creative enhancements. Think to yourself, where do you want your app to be a year from now? Then act on it.

37 Choose your interactivity wisely

Just because you can have an animation doesn't mean you should. Only add content that is genuinely impressive, revolutionary, or just downright useful. Sizes for .folio files can increase quickly as you add multimedia content, so beware of adding bells and whistles for the sake of it, and edit your videos tightly.

38 Stay abreast of new developments

Check frequently on the Adobe site for best practices, new releases and bug fixes – this is still an emerging field, so publishers are discovering new solutions and approaches all the time. Seek hybrid solutions, such as integrating HTML5 into your .folio file.

39 Think like a poster

Designing a compelling screen for a tablet format is entirely different from print or web. Think in terms of poster design: keep it simple and to the point. Take advantage of the resolution of the iPad screen and run full-screen photos. A little bang can go a long way.

40 Allocate roles

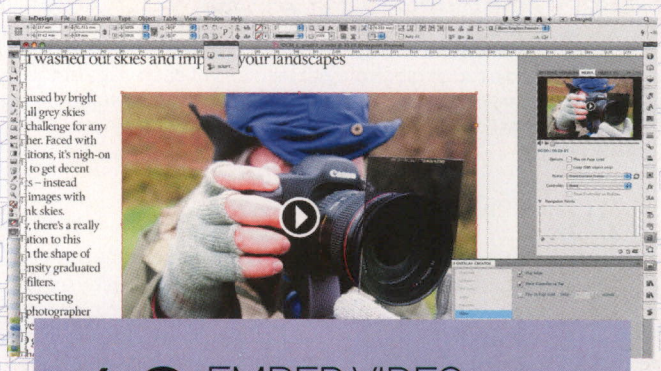
Organisation is beyond crucial when adding a tablet edition to any print publication. For designers and production staff, making sure that assets are denoted beforehand is immensely helpful and it's worth having a dedicated asset manager. Keep talking with other users of Adobe DPS to determine best practices and be sure to educate your team about them.

41 Don't forget the contents

Don't sacrifice the small details that make a document sing, but choose your battles wisely. Often it's the simplest aspect designers take for granted that readers find most useful – people love tables of contents, for example. Make them useful by being easy to read and by using internal linking extensively.

42 How to add links

Once you've created your InDesign layout as normal, try using the Overlay Creator, Buttons and Hyperlink



43 EMBED VIDEO CONTENT

When placing a video file in the layout, use the MP4 format for best results. Select the frame, then go to the Media panel (Window>Interactive>Media). Specify a poster image, either from the video or a separate file. With the frame selected, go to Overlay Creator>Video. Choose from these playback options: Play Inline, Show Controller On Tap or Play On Page Load.

panels within Adobe DPS to create and edit different interactive objects. To add a link, simply go to Window>Interactive>Hyperlinks, select the object you want to use as a hyperlink, and then click the New Hyperlink icon in the Hyperlinks panel. In the Link To menu, type the entire URL (including http://).

44 Make the most of internal links

Hyperlinks can also be used to jump from one article to another within your digital magazine for ease of navigation. To create a hyperlink to the first page of a different article, select the object you want to use as a hyperlink, then click the New Hyperlink icon in the Hyperlinks panel. In the Link To menu, this time select File, uncheck 'Shared Hyperlink Destination' and browse through to the relevant article.

1 2 3 4 5 6
6 Camera backpack
It helps to be mobile when trekking to the best landscape spots up the hills and down the valleys, so you'll need a reliable and well-made camera backpack. Even if you're not hiking for miles, a backpack is the most comfortable way to carry heavy camera gear around with you, compared to a shoulder bag.
Stay comfortable and keep your kit safe and secure on both long hikes and short walks with a durable camera backpack

45 MASTER OBJECT STATES

Several of the interactive features available work in conjunction with the Object States panel. You can create a set of images for a slideshow, for example. Each state can contain multiple objects, so you can group images, icons and text frames together. Position and select all the objects and go to Window>Interactive>Object States. Click the 'Convert Selection To Multi-State Object' icon, and each state can be selected in the panel.

46 How to build a slideshow

To create a swipe-activated slideshow, align several images on top of each other, select them all and convert them into a multi-state object. To set the actions that control the slideshow, select the multi-state object and go to the Overlay Creator panel (Window>Extensions>Overlay Creator). There are various options available – to allow users to move through the images by swiping their finger across the screen, for example, click 'Swipe to Change State'.

47 Define scrollable areas

To create a frame to hold content that you'd like users to scroll through, start off by grouping together the necessary text and image frames. In the Layers panel, create a layer called Scrollable Content, and place the group on this layer. Create an empty frame the same width (for vertical scrolling) and place it on a different layer. Then use the Layers panel to rename the empty frame and the content group so that they have the same name.

48 Follow a strict file structure

File organisation is crucial, otherwise there may be errors when you bundle the files. Your project folder should include one or more stack folders and each stack represents an article. Your InDesign documents must include '_h' or '_v' at the end of the filename to represent horizontal or vertical layouts.

49 The Content Bundler

When testing your app, you need to convert your InDesign files to a .folio file that can be uploaded through iTunes for viewing on an iPad. Launch the Content Bundler and click New to import the folder containing your stacks (articles). The stacks appear in the list view, or you can choose to view thumbnails. Input metadata as required, click Export Folio, specify the export settings and click OK. You now have a fully working digital magazine, although you'll still have to go through the usual approval process to submit it to the App Store.

50 Adobe Content Viewer

Once a .folio file is created, it can be loaded into iTunes for easy testing on your iPad without the need for an Apple developer profile. The Adobe Content Viewer is a standalone iPad application that can display the folios you create. Download the viewer from the App Store, import your .folio file and then simply load the Adobe Viewer app on your iPad.

Thanks to... Scott Dadich, Margaret Swart, David Hicks, Jacquie Spanton, Victor Krummenacher

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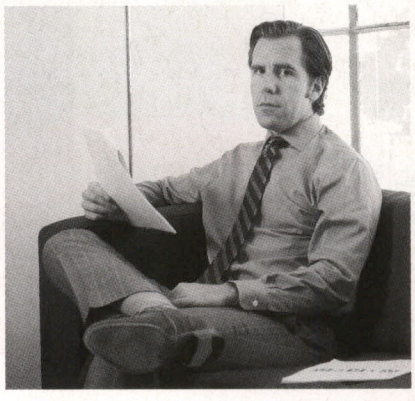
01 The *Wired* iPad edition experience is far beyond a digital regurgitation of the print publication. The creatives really **make the most of iPad functionality** for audio, video and connectivity

Scott Dadich

Having made the bumpy transition from print to digital publishing look easy, the former creative director of *Wired* shares what he's learnt so far



Scott Dadich
Revered by art directors and creatives all over the world, Dadich was creative director of *Wired* for five years before moving to head up Condé Nast's digital publishing operation in New York.
www.condenast.com

"My theory is: take a layout you like, and fuck it up. Ruin it. Add to it, take away from it, just do something that makes your skin crawl, and go with it. Ship it, print it, swallow your discomfort and go with it."

Scott Dadich coined this intriguing approach, which he calls 'The Wrong Theory', during his five-year stint as creative director of *Wired* magazine, where experimental print layouts and innovative infographics were all par for the course. By his own admission, he's an anal-retentive. He struggled with it in school, and even battled with an eating disorder because of the need for control. Design, however, offered him a form of release: a sanctuary in which he could obsess as much as he liked.

"Once I found that I could exert a high amount of control through my design, it became an outlet for me," he says. "It serves me, but I don't think it's really an essential ingredient for being a good designer. It's important for someone in a magazine art department to focus on minutiae, but I'm envious of designers who are not bound by the strictures detail needs."

Let's step back to The Wrong Theory for a moment, as Dadich attempts to explain his idea in more detail: "In my years in magazines, whenever I've been pleased with a layout at the time I ship it to the printer, I'm usually disappointed with the result when I go back to it after some time has passed. It's like with a record. When you buy a new release you love it at first, but it usually has a short lifespan. But an album that's more challenging, something you don't like on first listen, can often be the most rewarding if it's given time and attention."

He applied this edgy, intelligent approach to *Wired*, and in doing so created a magazine that played perfectly to →

Life's most interesting action happens behind the scenes.

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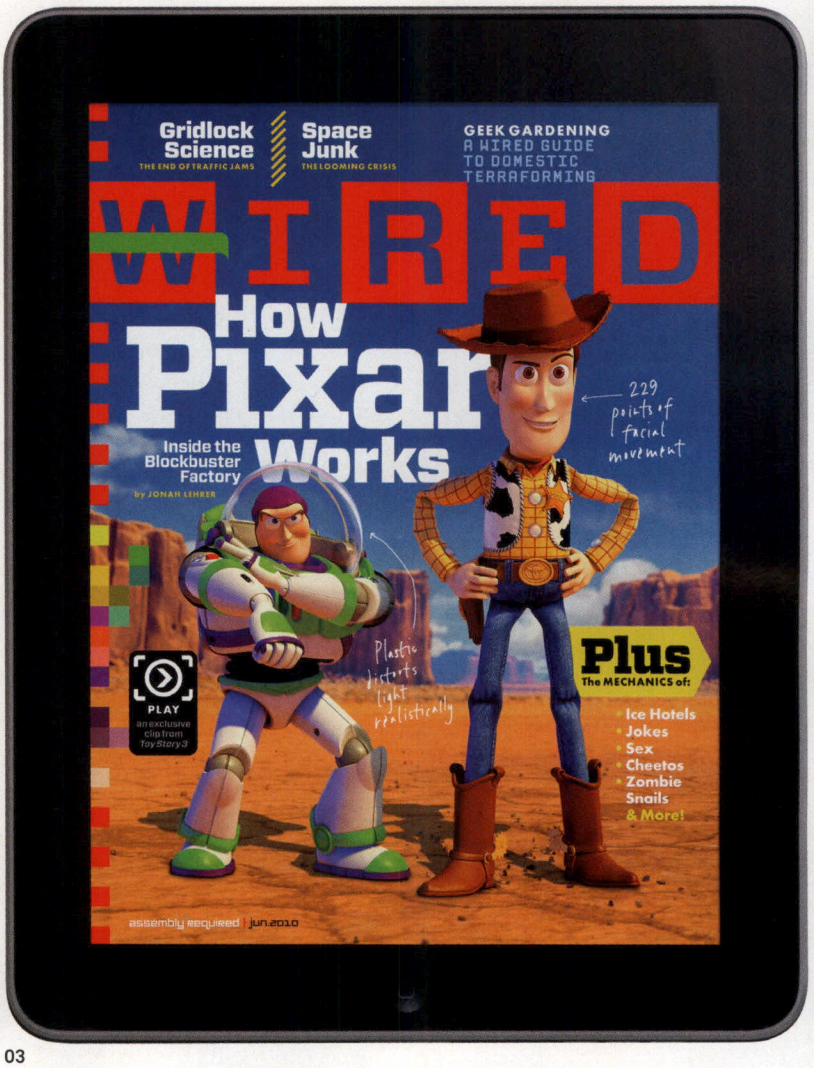
01

02 Dadich's attention to detail comes into its own here – rather than opting for a 3D render, the creative director chose to build this **futuristic cob of corn** before photographing it for a 2009 *Wired* cover

03 Adobe's Experience Design team worked closely with *Wired* to come up with an arsenal of tablet magazine layout tools to plug directly into the software used to create the print issue

02



03

→ his audience – delighting, intriguing and, to the design community, enthralling. Dadich had preached this theory with his art team ever since joining *Wired* from *Texas Monthly* back in 2006. "We got flack for it," he remembers. "Our editors sort of hated it. And yes, it's really hard to do."

A perfect example of The Wrong Theory coming right was *Wired*'s March 2009 issue: The Secret Formula That Destroyed Wall Street. "That cover seemed like a big fat design mistake when I shipped it," he says. "Not a stitch of colour on the thing, type all off-centre. It's a weird cover. But months later, looking at it now, I love it."

Infographics have always been one of *Wired*'s signature design features, presenting complex, in-depth, technical information with such clarity and vision that even the least-informed can digest the data, and engaging content such as this is crying out to be interactive.

With the launch of the iPad in Spring 2010, it was surely a no-brainer for a magazine like *Wired* to be one of the first titles to make the leap, and Dadich spearheaded the development of its boundary-pushing tablet edition, which debuted to the tune of almost 100,000 downloads in its first month. His transition from multi-award-winning print designer to digital publishing pioneer had begun.

Having left *Wired* towards the end of last year, Dadich has since moved from San Francisco to head up Condé Nast's digital magazine development team in New York: "We work with

04 One of the team's aims for the iPad edition was to offer **maximum engagement** with minimal physical action

04

every brand in the building to develop new forms of editorial: everything from an app to an eBook, or a special interest publication, or a video," he reels off. "Anything that leverages editorial content in a new fashion, basically."

From a digital publishing perspective, the role brings him into contact with all manner of editorial styles, and varied reader demographics to match. Developing the tablet edition of *The New Yorker*, for instance, was a very different process: "*Wired* was about creating a very high-fidelity experience to the brand," he begins. "The printed page and the app feel almost like identical twins, although they're not."

Where design and editorial get equal prominence in *Wired*, Dadich points out, *The New Yorker* puts much greater weight on the prose: "It's much more about the ease and presentation of reading. Storytelling is paramount, and design takes more of a back seat."

InDesign plays a crucial role in all of Condé Nast's digital offerings, and Dadich has worked symbiotically with Adobe throughout the development period of Digital Publishing Suite. "It's a two-way relationship: we've brought a lot to the conversation, as have they," he suggests. "We have very specific needs that may not necessarily appeal to all their customers, but certainly a segment of them, and the tools that they're creating for us are going to be applicable across the industry."

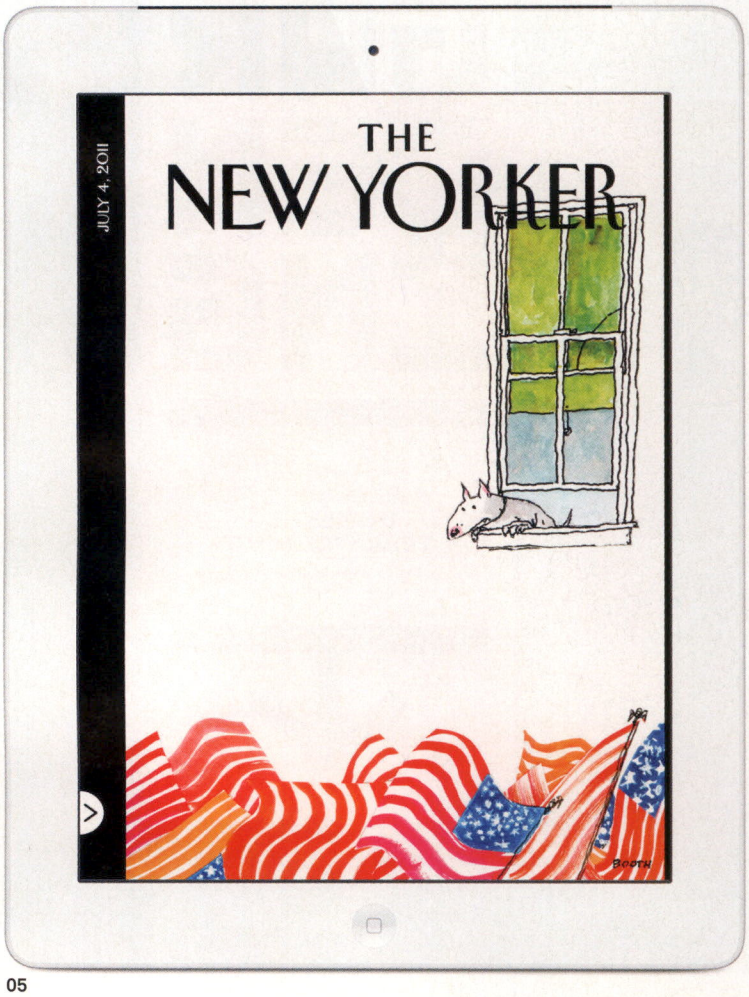
For Dadich, one of the most important factors that influenced Condé Nast's decision to collaborate with Adobe →

05 "Always consider the ease and presentation of reading," advises Dadich. "Storytelling is paramount at ***The New Yorker***, and design takes a back seat."

06–08 Dadich's most recent digital project, *GQ* for the iPad is packed with interactive enhancements to appeal to its high-end, **tech-savvy readership**

06

07



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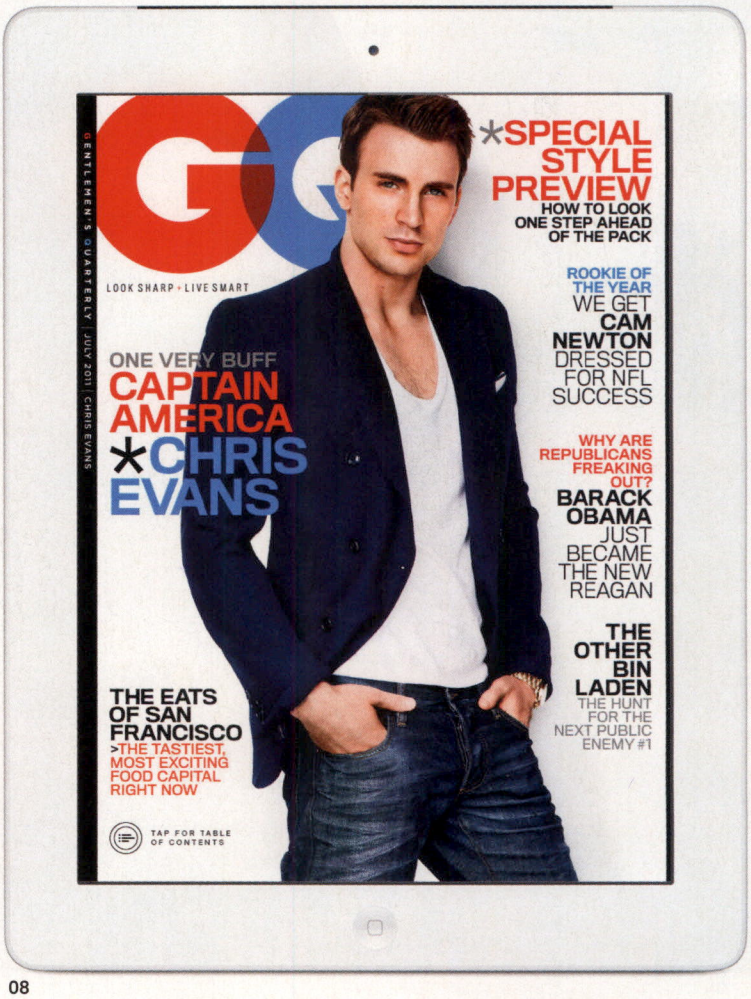
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TAP FOR TABLE OF CONTENTS

08

→ rather than explore any other digital publishing solution was to ensure the best possible integration with the existing print editorial teams – for whom InDesign is already core to the design and workflow.

"It can take 20-25 days for a detailed magazine story to work its way through an editorial system, so we couldn't just go and add a whole new separate team and build a parallel workflow with different tools and different assets," he points out. "It comes down to efficiencies. Do we really have to do this in the way that we've done it for 20 years? Maybe there's a better way; maybe we could plan some time savings."

Since those early days at the coalface of digital publishing development in 2010, the process has certainly become more straightforward to manage. "When we were working on the *Wired* app it was a big lift for us to think about creating a slideshow, whereas now the tools have improved immeasurably," he continues. "It's very easy to offer rich, immersive engagement, and we spend less time worrying about the how, and more about the what. We want to exercise more control over the what: the closer we get to that, the better the product gets."

BEAGLE 2 | 12.25.2003
MARS 3 | 12.02.1971
Swipe to see a history of Mars missions.
vaders of Mars
For the past five decades, we have been sending orbiters and landers to Mars. Not that we're especially skilled at it—just 13 of 38 missions have reached their goal. But that doesn't mean we haven't left a mark. Pieces of man-made hardware are scattered all over the Red Planet, some the fragmented results of less-than-soft landings, others observant little robots still transmitting their observations home. With at least five more missions planned before 2020, here's a map of where we've already been. —Katharine Gammon
ANIMATION BY
Bryan Christie Design

09 The iPad platform enables the *Wired* team to **add dimensions to its infographics** that are impossible via the medium of print

09

Dadich's pro tips for digital publishing

1 Good wayfinding

"You can't be too clear with navigational cues," argues Dadich, "but there's great disparity with how publishers are orienting and publishing content." Many of Condé Nast's digital editions are dual-orientation, adapting to suit portrait or landscape as required. "*GQ* has done an amazing job of signposting content, and where readers should go," he believes. "We have to give readers clear navigational cues about what they're engaging with, and what their next move should be."

2 Don't copy print

Slavish replication of print is not necessary, insists Dadich: "It's a new product, a new platform and often a new reader too," he points out. "High design fidelity to the brand is one thing, but you don't need to replicate the exact architecture or design framework that we use on paper. Different column sets, and sometimes even different typefaces are necessary."

3 Know your arsenal

Digital publishing tools and techniques are evolving rapidly, and their best-practice use often depends hugely on both the nature of the content, and the expectations of the reader. "Multi-state objects are really key for a magazine like *Glamour* or *GQ*," suggests Dadich. "But there are four or five ways to do just about everything, just like in Photoshop. You can make it your own."

4 Always plan ahead

From a workflow perspective, according to Dadich it's imperative that print and digital editorial teams work concurrently. "You can't make the magazine, finish it, polish it, send it to the printer and then make the digital one," he argues. "Writer, editor and art director have to be on the same page from the outset. Think about how you're going to film it, report it and photograph it. And these decisions have to be communicated clearly and often."

5 Don't be too precious

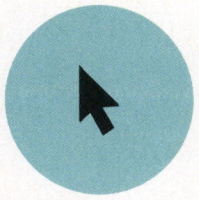
"We have a lot of learning to do, and we have to be open to change," concedes Dadich. "As magazine publishers we have to allow ourselves to think, 'Maybe we're going to spend less time making it that one particular way, and make it in a range of ways that are all pleasing to us.' More variety, with a little bit less fidelity."

INDESIGN: THE ULTIMATE TOOL GUIDE

InDesign has a plethora of simple yet pro-orientated tools for professional layout and design. And whether you're creating print or iPad apps, the basic tools remain the same – enabling you to quickly and easily create and edit graphics, and produce slick typography.

It's likely that you'll have forged your own InDesign workflow by now, with keyboard shortcuts ingrained in your mind (if you don't know the most popular ones, turn to page 111). But there will always be a tool that has an extra bit of functionality that you didn't know about, or works in a different way than you originally thought.

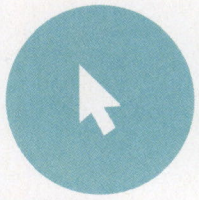
So cut out this comprehensive guide, photocopy it and stick it to your wall or keep it to hand in the pages of this magazine. However you choose to use our expert guide, rest assured that you'll no longer have to refer to the InDesign manual to find out what a tool is capable of.



SELECTION TOOL

Keyboard shortcut: V

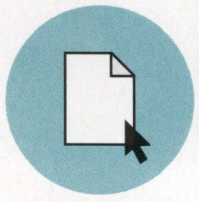
At its most basic, the Selection tool enables you to select and move objects around your document and pasteboard. Triple-clicking an object with content placed inside switches it to Direct Selection mode, but a new feature of CS5 – the Content Indicator – enables you to move or select your placed content much faster than before. Click and hold on the centre of the Content Indicator to reposition your content within the frame, and click on the outer circle to select your content without having to switch to the Direct Selection tool. Hitting Escape selects the frame again. Also new with this tool in CS5 (and 5.5 of course) is the ability to rotate a frame, and select multiple items and transform them together (rather than grouping them). Finally, look out for the Auto Fit check box in the Control panel to scale down the size of your placed content as you scale the frame (rather than just scaling the frame). You'll also see some yellow boxes on a frame in CS5 – click and drag these to change corner roundness.



DIRECT SELECTION TOOL

Keyboard shortcut: A

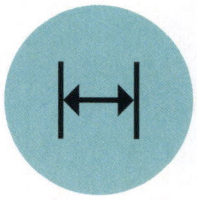
The Direct Selection tool can be used to alter the attributes of placed content within a frame. Simply click and drag your placed content within a frame to move it, or use the corner handles to scale it. Using the Cmd/Ctrl key with the tool enables you to move the frame and placed content to a new position. There are many ways of using the Selection and Direct Selection tools – it's all about what suits your workflow.



PAGE TOOL

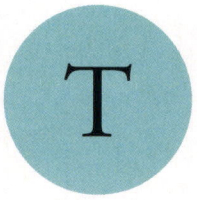
Keyboard shortcut: Shift+P

New to CS5 is the ability to have pages within a document that are different sizes. Used in conjunction with the new drop-down menu at the bottom of the Pages panel, you can quickly fine-tune the size of individual pages. After creating a new page in the normal way, use the Page tool to select a page and then the Control panel to change its size – either using the drop-down presets or tweaking the X and Y measurements. You can also specify whether objects move with the page, or your layout changes with the new page size – and show a master page overlay using the checkboxes in the Control panel.



GAP TOOL

Keyboard shortcut: U
The Gap Tool is also new to CS5 and is a real time-saver when it comes to quickly tweaking your layouts. It essentially enables you to change the size of the gap between frames. By default you edit an entire horizontal or vertical gap across multiple frames at once, but you can alter the gap between just two frames by using the Shift key. Once you're done editing the gap, use the Content Indicator to quickly reposition your placed images or graphics.

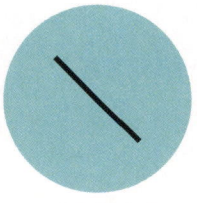


TYPE TOOL

Keyboard shortcut: T
One of your most used tools, right? InDesign's typographic toolset is the best there is bar none, and used with the Character and Paragraph Formatting Controls (the Control panel changes to reveal these when the Type tool is selected) you have control over every aspect of your typography – including (typeface dependant) myriad different OpenType options.

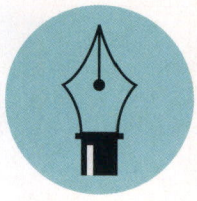
TYPE ON A PATH TOOL

Keyboard shortcut: Shift+T
Draw a path using the Pen tool and use this tool to run type along it. You can also use it to add type to the edge of frames and objects. You're not going to use it a lot, and usually for good reason – but when you need a more abstract heading running around a shape, this is the way to do it and ensure maximum control (or you could convert to outlines and hand-set if you wish).



LINE TOOL

**Keyboard shortcut: **
Quickly draw lines and stroke them using the Stroke panel. You can also change the stroke (both width and type) using the Control panel, and rotate and flip the line. As you draw, InDesign shows you the length of the line. Use Shift to constrain it, and make use of Smart Guides to align your lines with other elements.



PEN TOOL

Keyboard shortcut: P
Like Illustrator and Photoshop's Pen tool, this enables you to draw either polygonal shapes (to fill or place images inside) or more free-flowing objects by using Bezier curves. Change the text wrap, stroke and colour using the Control panel or the various individual panels – whatever you find easiest. The Pen tool can also be used to add anchor points to a line, frame or shape.

ADD ANCHOR POINT TOOL

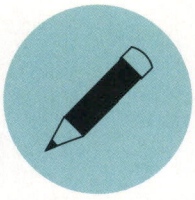
Keyboard shortcut: =
As in Illustrator, the Add Anchor Point tool enables you to add points to a path, frame or shape. You probably won't select this tool that often, as using the Pen tool to do the same job is a much quicker way of doing things.

DELETE ANCHOR POINT TOOL

Keyboard shortcut: -
Use to refine shapes, frames or paths. Again, you'll rarely use this as the Pen tool does the same job when you hover over an anchor point.

CONVERT DIRECTION POINT TOOL

Keyboard shortcut: Shift+C
Use this, as in Illustrator and Photoshop, to edit the point and the path either side of it (as well as the nodes that are attached to the control point). Just click on the point or nodes you wish to edit, and drag to see the results. Very useful for fine-tuning paths, as well as editing shapes and frames.



PENCIL TOOL

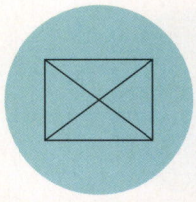
○ **Keyboard shortcut: N**
You'll probably only use this if you've got a graphics tablet, and then you'd be better off using a Bezier path approach in InDesign or Illustrator. Essentially the Pencil tool enables you to draw freehand paths or shapes. By combining with the Path tools, you can join the ends up and use as graphic or text frames.

SMOOTH TOOL

○ **Keyboard shortcut: N/A**
Use this tool to smooth – or clean up – your freehand vector paths or shapes. Simply drag over the offending area (it may have too many anchor points) to reduce and smooth your shape. Not a regular tool in most users' InDesign workflow, but a useful one nevertheless.

ERASE TOOL

○ **Keyboard shortcut: N/A**
The Erase tool enables you to delete part of a path, frame or shape. Select it and draw along, not across, the part of a path that you no longer need. Two separate paths will be created that you can then further edit.



RECTANGLE FRAME TOOL

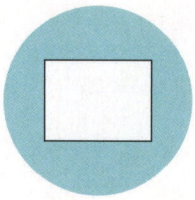
○ **Keyboard shortcut: F**
One of the most used tools in layout, the Rectangle Frame tool enables you to create containers for graphics (or text if you double-click inside with the Type tool). Once drawn, hit Ctrl/Cmd+D to place a graphic or image inside, and then the Selection tools to edit this. You can also use the Control panel or Transform tools to refine the frame. Selecting the tool and clicking on your document enables you to create a frame at an exact size. In addition, the Control panel enables you to quickly add a stroke or edge effect.

ELLIPSE FRAME TOOL

○ **Keyboard shortcut: N/A**
Use in exactly the same way as the Rectangle Frame tool.

POLYGON FRAME TOOL

○ **Keyboard shortcut: N/A**
Use this tool to create any kind of polygonal shape for placing graphics or text. The default option (when you click and drag) is a five-sided polygon, but by single-clicking on your document you can specify size, sides and star inset. This is great for creating flash graphics and the like without the need for a trip to Illustrator.



RECTANGLE TOOL

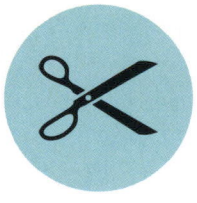
Keyboard shortcut: M
Whereas the Frame tools act as placeholders, the Shape tools are exactly that – shapes. There's no real reason to use these other than to function as graphic elements on the document or pasteboard. You can place a graphic or text inside (and you can change a frame to a shape by right-clicking/Ctrl+clicking and then going to Content>Unassigned.

ELLIPSE TOOL

Keyboard shortcut: L
Use in exactly the same way as the Rectangle tool.

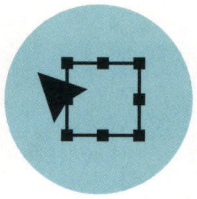
POLYGON TOOL

Keyboard shortcut: N/A
The Polygon tool is used in the same way as the Polygon Frame tool, but for basic shape creation rather than creating a placeholder for a graphic (although you can still place graphics and text inside them – and then it becomes a frame).



SCISSORS TOOL

Keyboard shortcut: C
Use the Scissors tool to cut paths, shapes and frames. Click on one part of the frame (or shape, and so on) and then another part. Two new frames will be created, and if you placed an image in the frame, it will run across both shapes. You can then edit the position of each placed graphic individually, if you wish.



FREE TRANSFORM TOOL

Keyboard shortcut: E
With the new, refined Selection tool the Free Transform tool feels slightly redundant. However, if you want to use it, you can move, scale and rotate frames, shapes, paths, outlined type and basically anything else. Use it with the Control panel to ensure maximum accuracy.

ROTATE TOOL

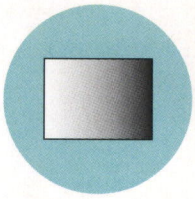
Keyboard shortcut: R
You might wish to rotate your shape around a different point than the centre – and that's where the Rotate tool comes in. Define a point by adjusting the crosshair, and then rotate the shape and so on around this by clicking and dragging. Again, for more accuracy use the Control panel (although you do get a readout of the angle on screen as you rotate).

SCALE TOOL

Keyboard shortcut: S
Use this tool to scale an object horizontally and vertically relevant to the reference point you specify. Be careful when scaling as InDesign scales strokes by default, meaning that your object's stroke width will become fatter or thinner. Change this behaviour in the Control panel – deselect the 'Adjust Stroke Weight When Scaling' box.

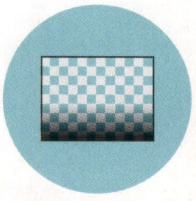
SHEAR TOOL

Keyboard shortcut: O
Use the Shear tool in order to skew an object or frame. Useful for adding perspective effects, slanting a text frame or the ever-effective offset drop-shadow effect (remember doing it this way in QuarkXPress?). Once again, everything's relative to the reference point you specify.



GRADIENT SWATCH TOOL

Keyboard shortcut: G
Used in conjunction with the Gradient Panel, the Gradient Swatch tool enables you to create multi-point gradients within a shape or frame. Specify the colours in the panel and then drag across the shape or frame (or outlined text, for example) in the direction you want the gradient to go. The shorter distance you drag, the tighter the gradient.

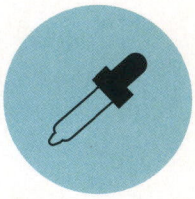


GRADIENT FEATHER TOOL

Keyboard shortcut: Shift+G
The Gradient Feather tool is a lovely method for creating a feathered effect on shapes or frames with placed graphics. Select your frame – or equivalent – and then drag the cursor across it. The angle and distance you drag will influence the feather effect, so experiment until you get it right.

NOTE TOOL

Keyboard shortcut: N/A
Used mainly within an InCopy workflow and in conjunction with the Track Changes panel, the Note tool enables you to add notes to other editorial or design staff members. Better than placing the old magenta box over things (we've all seen the result of those accidentally left on when going to press).



EYEDROPPER TOOL

Keyboard shortcut: I
The Eyedropper tool – the saviour of lazy designers everywhere. In all seriousness, though, InDesign's Eyedropper is simply superb, enabling you to quickly copy attributes – including style, colour and so on – from one object to another. Particularly useful for styling up text without getting confused by whatever the art director has called the style sheet.

MEASURE TOOL

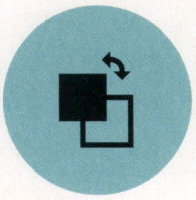
Keyboard shortcut: K
Use the Measure tool to measure the distance between two points. Drag it across the area you wish to measure and the Info panel will pop open to show you the readout. You probably won't use it much, but when you need to it will be very handy indeed.

HAND TOOL

Keyboard shortcut: H
Regulation stuff. Use the Hand tool to pan around your document. Hit Alt/Opt to change from the Selection tool. When nothing, or an object, frame and so on is selected, access it quickly using the Space bar. When you're working with text, use Alt/Opt – otherwise you'd add a space.

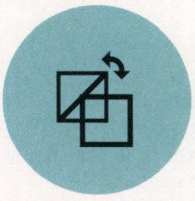
ZOOM TOOL

Keyboard shortcut: Z
Zoom in and out of your document quickly using this tool. Double-click it for 100 per cent zoom. You're more likely to use Ctrl/Cmd++/- or Ctrl/Cmd+number keys though – they tend to be a much more efficient way of working.



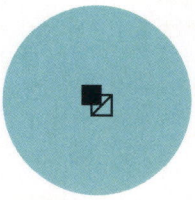
FILL

Keyboard shortcut: X (switches between fill and stroke)
Shows you the current fill of an object and so on. Double-click to go into the Colour Picker dialog where you can save a CMYK swatch. Hit D to revert to default (no fill and black stroke).



STROKE

Keyboard shortcut: X (switches between fill and stroke)
Shows you the current stroke. Use in exactly the same way as Fill.



DEFAULT FILL AND STROKE

Keyboard shortcut: D
Hit this to revert to the default fill and stroke. Or hit D – that's much easier (unless you're in a text box).

KEYBOARD SHORTCUTS

InDesign CS5.5

TOOLS

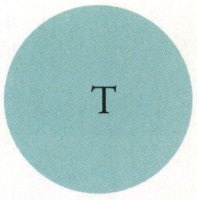
Selection	V/Esc
Direct Selection	A
Toggle Selection	Ctrl/Cmd+Tab
Page	Shift+P
Gap	U
Pen	P
Add Anchor Point	=
Delete Anchor Point	-
Convert Direction	Shift+C
Type	T
Type On A Path	Shift+T
Pencil (Note)	N
Line	\
Rectangle Frame	F
Rectangle	M
Ellipse	L
Rotate	R
Scale	S
Shear	O
Free Transform	E
Eyedropper	I
Measure	K
Gradient	G
Scissors	C
Hand	H
Zoom	Z
Quick Hand	Space bar
Quick Zoom	Ctrl/Cmd+Space bar
Toggle Fill and Stroke	X
Swap Fill and Stroke	Shift+X
Toggle between Formatting	J
Apply Colour	, [comma]
Apply Gradient	. [period]
Apply No Colour	/
Toggle Normal and Preview Mode	W
Gradient Feather tool	Shift+G

TRANSFORM

Duplicate and transform selection	Transformation tool+Alt/Opt–drag
Display Transform tool dialog box	Select object+double-click Scale
Decrease scale by 1%	Ctrl/Cmd+,
Decrease scale by 5%	Ctrl/Cmd+Alt+,
Increase scale by 1%	Ctrl/Cmd+.
Increase scale by 5%	Ctrl/Cmd+Alt+.
Resize frame and content	Selection tool+Ctrl/Cmd–drag
Constrain proportion	Ellipse tool/Polygon tool/ Rectangle tool+Shift–drag
Toggle High Quality/Fast Display	Ctrl/Cmd+Alt+Shift+Z

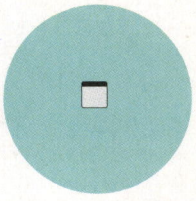
TEXT

Bold	Shift+Ctrl/Cmd+B
Italic	Shift+Ctrl/Cmd+I
Normal	Shift+Ctrl/Cmd+Y
Underline	Shift+ Ctrl/Cmd+U
Strikethrough	Control+Shift+Ctrl/Cmd+/
All caps (on/off)	Shift+Ctrl/Cmd+K
Small caps (on/off)	Shift+Ctrl/Cmd+H
Superscript	Shift+Ctrl/Cmd+(+)
Subscript	Shift+Opt+ Ctrl/Cmd+(+)
Reset scale to 100%	Shift+Alt/Opt+Ctrl/Cmd+X
Align left, right, centre	Shift+Alt/Opt+L/R/C
Increase or decrease point size	Shift+Ctrl/Cmd+>/<
Auto leading	Shift+Alt/Opt+Ctrl/Cmd+A
Align to grid (on/off)	Shift+Alt/Opt+Ctrl/Cmd+G
Automatically flow story	Shift–click loaded text icon
Recompose all stories	Alt/Opt+Ctrl/Cmd+/
Insert current page number	Alt/Opt+Ctrl/Cmd+N



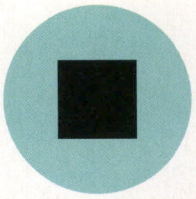
FORMATTING AFFECTS TEXT

○ **Keyboard shortcut: N/A**
Hit the 'Formatting affects text' icon to make sure that fill and stroke colours are applied to text within a frame, rather than the frame itself.



FORMATTING AFFECTS CONTAINER

○ **Keyboard shortcut: N/A**
The opposite of 'Formatting affects text' – making sure that fill and stroke colours affect the text frame rather than the type inside it.

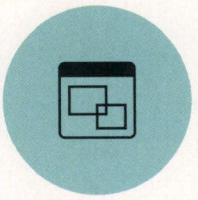


APPLY COLOUR

○ **Keyboard shortcut: , (comma)**
Select this to quickly apply the last-selected colour to either an object or text.

APPLY GRADIENT
○ **Keyboard shortcut: . (period)**
Select this to quickly apply the last-selected gradient to either an object or text.

APPLY NONE
○ **Keyboard shortcut: /**
Remove all colour from text or objects. All these options are faster to use when you learn the keyboard shortcuts – and performing these tasks will become second nature.



VIEW MODES

NORMAL
○ **Keyboard shortcut: Use W to jump back and forth between Normal and one of the other selected View modes.**
The Normal view mode shows your document with guides (including text frames) and any invisibles and overmatter indicators in place. You can also see the pasteboard.

PREVIEW
Shows a preview of your layout, removing guides and frame edges (unless the latter is selected) and cropping to the edge of your document. Invaluable for quickly seeing a soft proof as you work.

BLEED
Preview your document with the amount of bleed you assigned in the File>New Document dialogue (you'll have to hit More Options). Bleed is incredibly important, so don't forget it, and ask your printer what they require (normal is 2mm).

SLUG
Preview slug information (non-printing info such as client, document title and so on that is outside of your document) that you set up when creating your document (click More Options in the File>New dialog). Some printers will ask for this, some won't, so check.

PRESENTATION
See a full-screen preview of your document, on black with no clutter.

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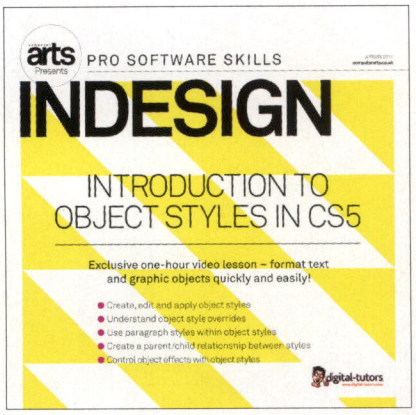
computer arts Presents

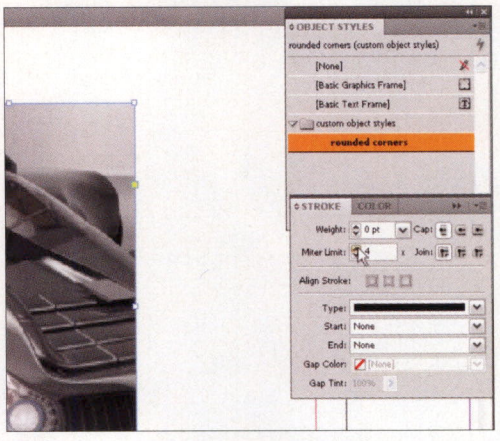
PRO SOFTWARE SKILLS INDESIGN


arts Presents
PRO SOFTWARE SKILLS
INDESIGN
INTRODUCTION TO OBJECT STYLES IN CS5
Exclusive one-hour video lesson – format text and graphic objects quickly and easily!
Create, edit and apply object styles
Understand object style overrides
Use paragraph styles within object styles
Create a parent/child relationship between styles
Control object effects with object styles
digital-tutors

INTRODUCTION TO OBJECT STYLES: EXCLUSIVE VIDEO TUITION

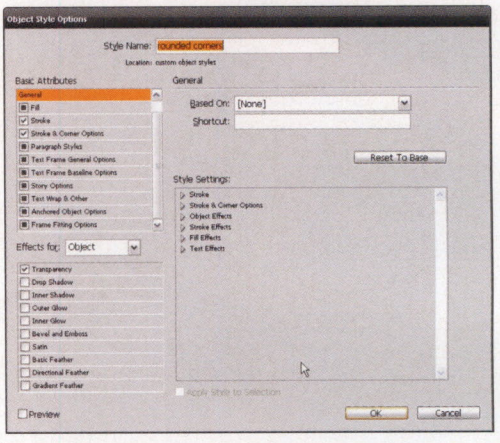
Harness object styles with this complete one-hour lesson from Digital-Tutors

Set up object styles throughout your document to polish consistency and streamline your workflow. This pro lesson from the experts at Digital-Tutors will not only teach you all the basics of object styles but also advanced functionality, such as the integration of paragraph styles and setting up parent/child relationships. Once you've mastered these techniques, move on to apply effects to different parts of an object using your styles. Afterwards you should have a good understanding of how to add object styles into your workflow, and quickly and efficiently control the formatting of both text and graphics.



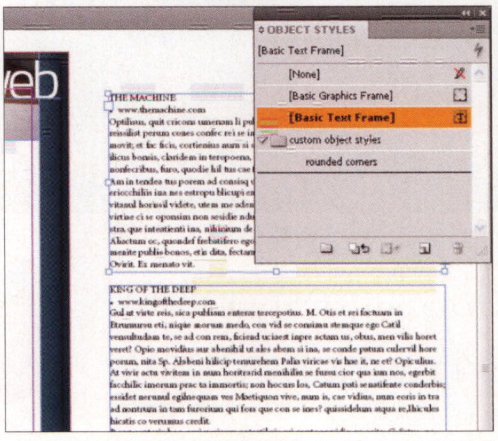
Creating, editing and applying an object style

Master the basics and apply them to your work



Understand object style overrides

How the state of an attribute within an object style affects the way that overrides are read



Paragraph styles within object styles

Create an object style using a paragraph style with next style functionality

Create a parent/child relationship

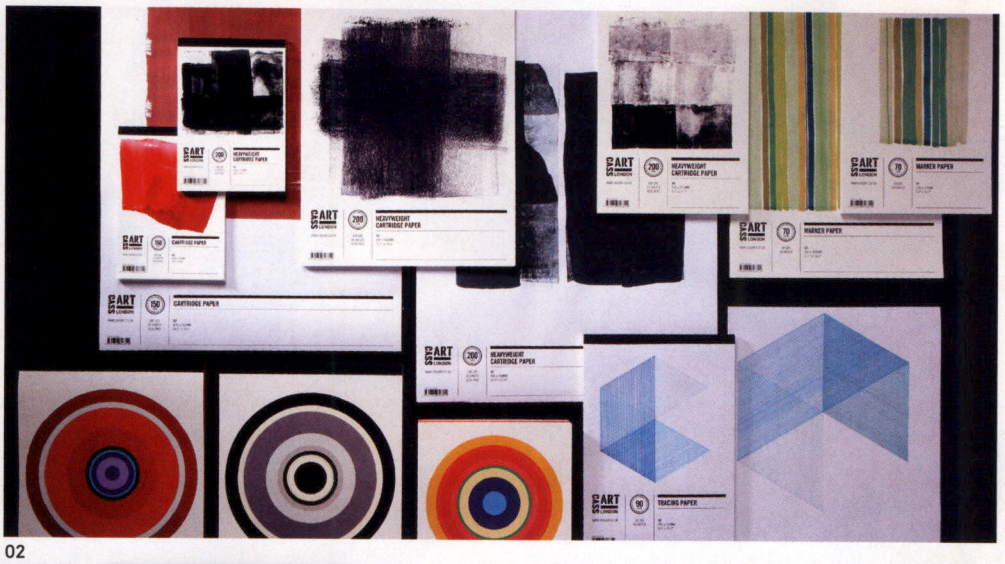
Base one style on another, and move on to create parent/child relationships between object styles

01-02 Stunning graphic design work from the extensive portfolio of legendary studio **Pentagram**

03-04 A selection of stunning feature openers from New York-based art director **Nathalie Kirsheh**

05-06 Some inspiring editorial design work from the world renowned creative director **Mark Porter**

01



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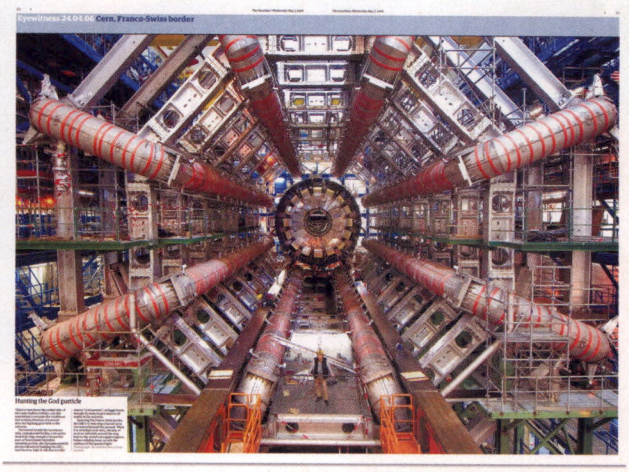


05

GALLERIES

Mark Porter
A selection of editorial work from the Black Pencil-winning creative director

Nathalie Kirsheh
Images from the portfolio of *Details* magazine's art director

Pentagram
Highlights from the iconic studio foussing on branding, print and packaging

David Donaghy
The former art director of *Time Out Dubai* selects some of his favourite covers

RESOURCES

Cropster
The professional choice for setting up crops for bleeds, folds, live areas and gutters

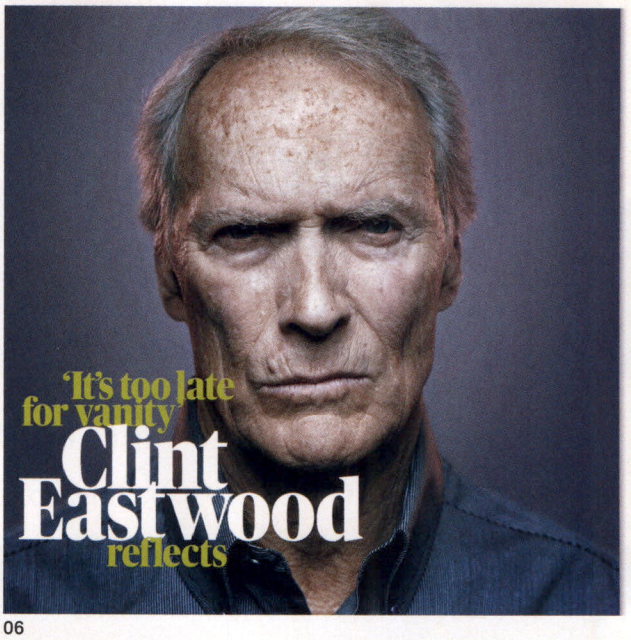
Grid Calculator
Create perfect grids from scratch every time and never re-hash an old grid again

Layers Groups plug-in (trial)
Organise layers in InDesign and use them freely without getting lost

InPreflight Pro (trial)
Instantly locate problems before projects go to the printers, and save time and money

LinkOptimizer (trial)
Optimise your image data in InDesign

Page Control (trial)
Work with different sized pages in one file



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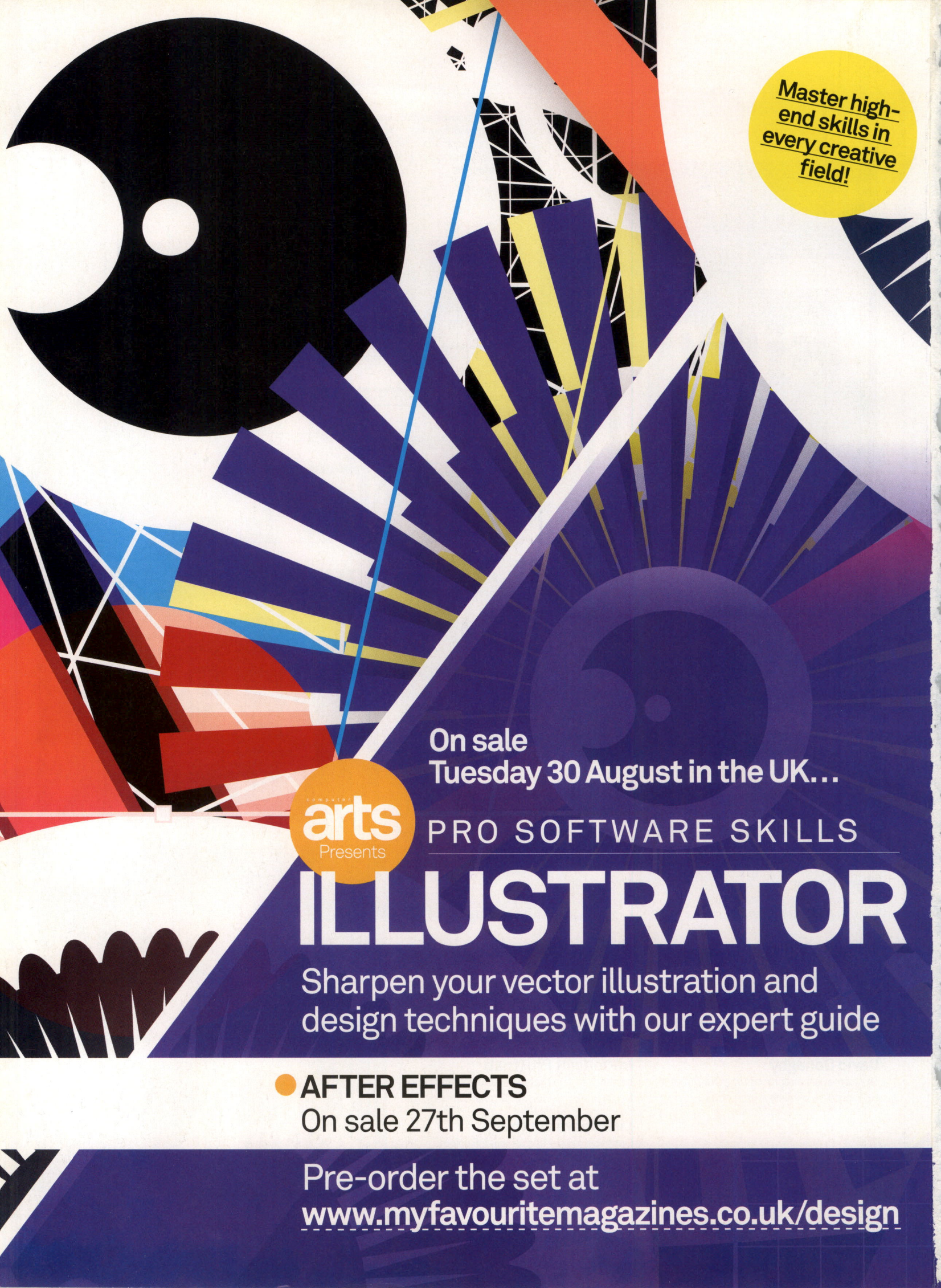
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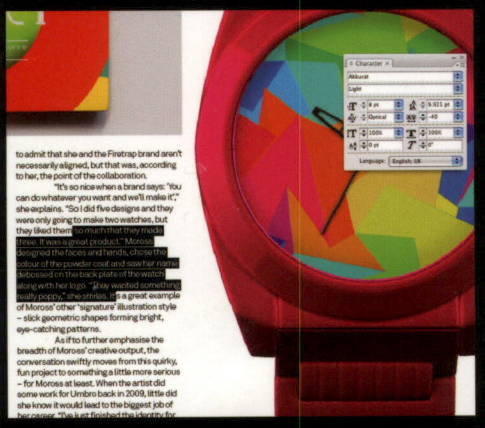
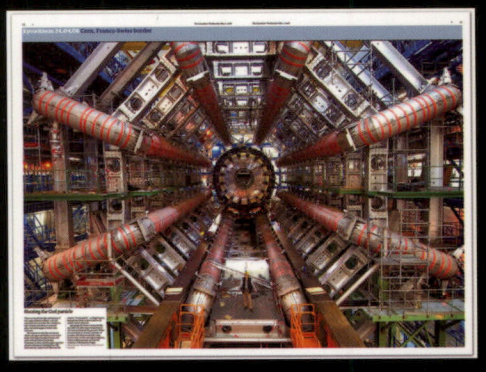


- Work with **complex grids** to give your designs more structure
- Cut out preflighting headaches with our pro guide to **print prep**
- Unleash the **digital publishing** capabilities of InDesign CS5.5

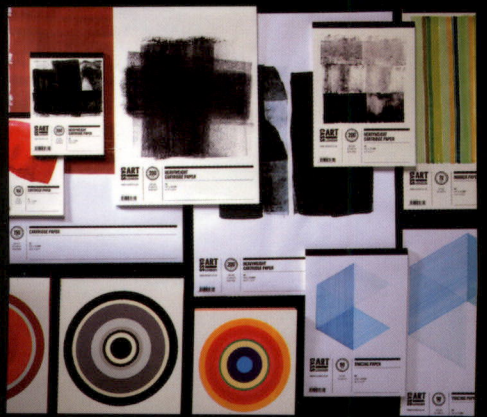
- Create better **templates and style sheets** to save precious time

Ultimate inspiration

- Spearheading Condé Nast's digital publishing operation, former *WIRED* creative director **Scott Dadich** discusses the exciting capabilities of CS5.5
- Black Pencil-winning editorial designer **Mark Porter** shares the wisdom of years of experience



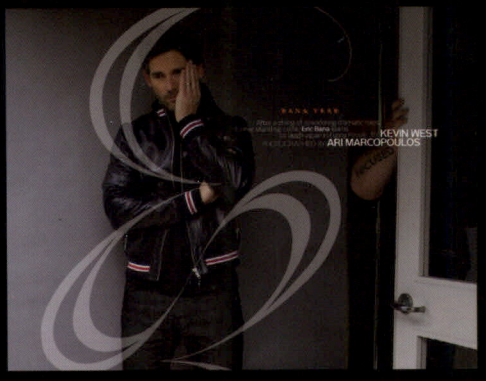
- Three partners at iconic design studio **Pentagram** walk through some recent print work



Pro techniques

- **Expert tricks** to get more from InDesign's advanced functions
- Sharpen your **pro editorial design skills**

- **Create versatile CD packaging** that doubles as a fold-out poster
- **Get more impact** from type and photography in a feature opener



- 50 nuggets of best-practice advice for **digital publishing**
- Make the most of a **two-colour print job** to meet a tight budget

- Produce a **promotional mailer** from a single A3 sheet